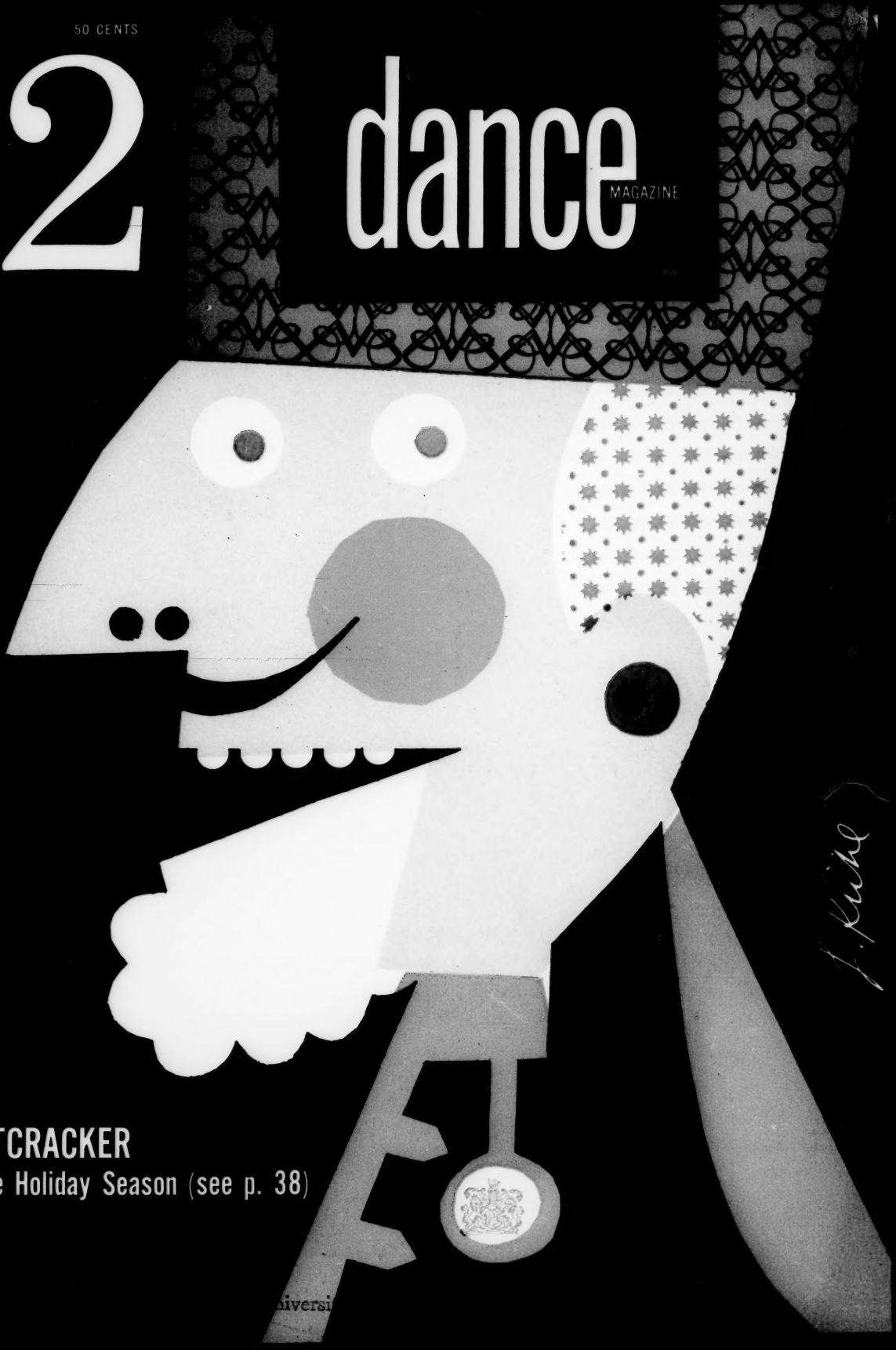
DECEMBER 1957 50 CENTS

12 dance MAGAZINE



THE NUTCRACKER

King of the Holiday Season (see p. 38)

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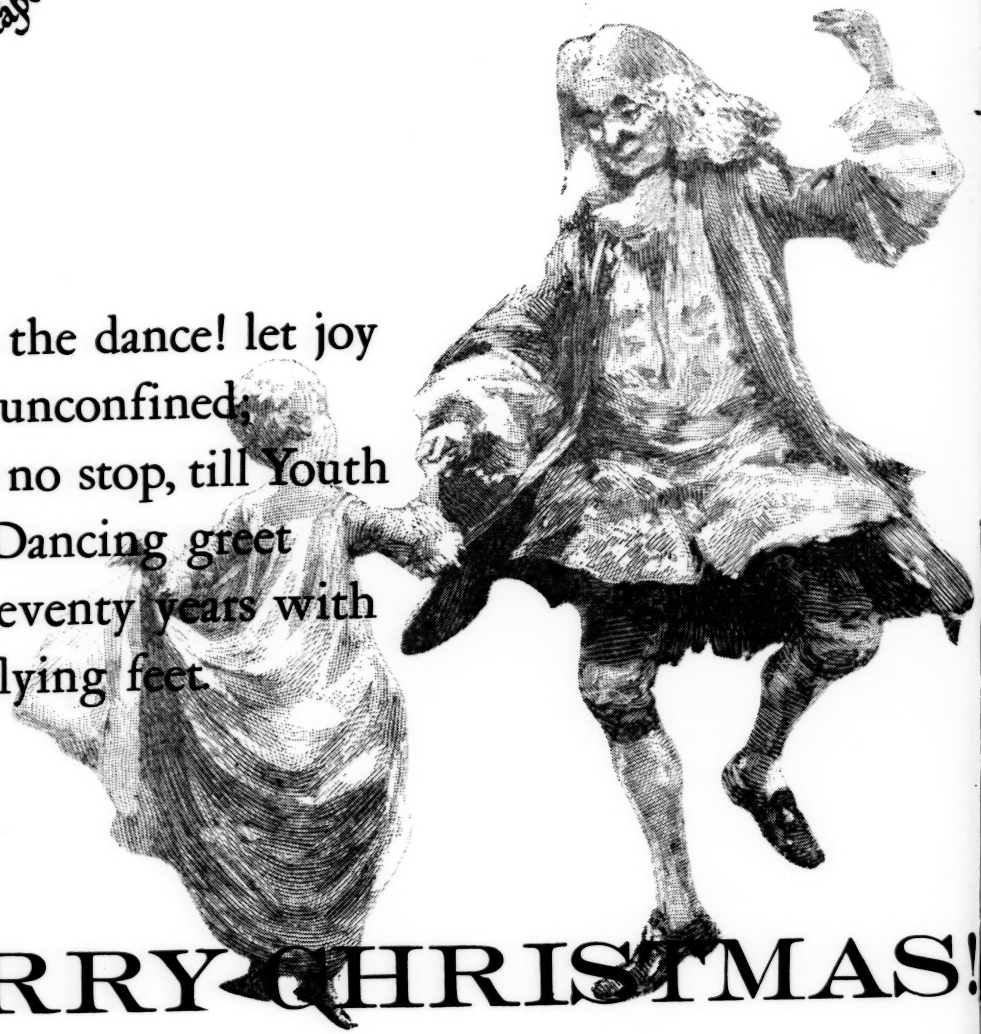

On with the dance! let joy
be unconfined;
No sleep, no stop, till Youth
and Dancing greet
Another seventy years with
flying feet.

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Childe Harold's Pilgrimage

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Presstime News

"Every movement of dancing existed primarily in nature." — Isadora Duncan

BOLSHOI BALLET FILM OPENS

The eagerly awaited American premiere of Paul Czinner's **"The Bolshoi Ballet,"** the color film made last year during the visit of the Russian co. to England, takes place Dec. 17 at the 55th St. Playhouse in NYC. Major portion of the picture is devoted to 2 acts of "Giselle," with **Galina Ulanova** in the title role. The 6 short sequences which precede "Giselle" are Ulanova in "The Dying Swan," the Dance of the Tartars from "The Fountains of Bakhchisarai," the Spanish Dance from "Swan Lake," "Spring Water," the Polonaise and Cracovienne from "Ivan Susanin," and the Walpurgisnacht from "Faust."

The film was photographed in midnight-to-dawn sessions on stage in London and Croydon following regular performances there.

Gala opening night (Dec. 16) is being presented as a benefit for the Dance Collection of the NY Public Library. Subsequent showings (not continuous) will be on a 3-a-day basis Mon. through Fri.; 5 per day on Sats.; and 4 a day on Suns. and holidays. Distributor is the J. Arthur Rank Organization.

SHANTA RAO UPSWING

The sombre situation existing at presstime last month for **Shanta Rao and The Dancers of India** brightened considerably. Because of the 1st NYC reviews there were several requests from faint-hearted local impresarios to cancel tour dates of the exotic attraction. However, Columbia Artists Mgt. toiled diligently to keep the tour intact, and the much-better notices of the 2nd NYC program were of great help. Actually, the tour turned out to be a considerable triumph, with superlative reviews in the major cities. The co. appeared in Washington, Chicago, Milwaukee, Ann Arbor, E. Lansing, Pittsburgh, Cincinnati, Louisville, State College, Pa. Baltimore, Bridgeport, Hartford, Wellesley, Boston and, concluding Nov. 26, in Northampton.

The B. de Rothschild Foundation for the Arts and Sciences is presenting 2 NYC perfs. by the co. on Dec. 1 & 2 for invited audiences. They will feature the American premiere of "Ambapalli," an original ballet choreographed by Shanta Rao in authentic Kathakali style.

On their way back to India, the group is doing a 4-week tour of Israel, under the sponsorship of the Habimah Theatre. Normally, the Habimah does not act in an impresario capacity and rarely does it interrupt its theatre season to present outside artists.

EAR TO THE GROUND

Alicia Alonso and **Igor Youskevitch** reported as forming a co. of their own to tour the USA next season for Columbia Artists Mgt. . . . **Alicia Markova** is one of the Key Women of 1957 being honored at a Fashion Division Award Dinner on behalf of the Federation of Jewish Philanthropies of NY at the Hotel Plaza Dec. 4.

The season of **Ballet Theatre Workshop** perfs. originally planned at the Phoenix Theatre in NYC in Jan. is now scheduled for March, just prior to the professional co's departure for its ANTA tour of Western Europe, the USSR and other Iron Curtain countries. Postponement resulted from the schedule difficulties of several choreographers and the tight Jan. schedule of the theatre . . . **Royes Fernandez**, model for **Thalia Mara's** Allegro series (see p. 58) is re-joining **Amer. Ballet Theatre** . . . **Ann Hutchinson** is recording the new Stravinsky-Balanchine "Agon" in Labanotation . . . **Jerome Robbins'** schedule prevented him from completing work on "A Visit of Clowns," originally announced for the current **NYC Ballet** season . . . **Todd Bolender** served as asst. to director Albert Marre for B'way's "Time Remembered," in which Helen Hayes is called upon to imitate an imperious Swan Queen.

INTERNATIONAL NOTES

Ginger Rogers makes her dancing-singing debut on the cafe circuit in the opening show, beginning Dec. 10, of the swank new Havana Riviera Hotel. **Jack Cole** is not only producer and choreographer, but he will also return to dancing for the production, in which he is to revive his "Sing, Sing, Sing." Among the dancers appearing with him is **Robert Cohan**, formerly of the Martha Graham Co. . . . **Hanya Holm**, now in London choreographing "Where's Charley," with **Glen Tetley** assisting, remains there after the show's premiere in Jan. to re-create her "My Fair Lady" dances for the London version, opening in Apr. **Crandall Diehl** will be her asst.

The **Teatro de Danza**, reported to be Puerto Rico's 1st co. devoted to classical ballet, gave its debut perf. in San Juan this fall. Choreographer, director and premier danseur is **Jose Pares**, formerly of **Ballet de Cuba**. Guest artist was **Carlota Pereyra**, also of Ballet de Cuba. Others featured were **Laura Toffel, Joaquin Banegas, Sylvia Kim, Adolfo Robal, Eduardo Recalt, Miguel Chekis.**

WASHINGTON BALLET BOWS

VIP's in the nation's capital have rallied impressively in behalf of a young ballet co. made up of Washington dancers —the **Washington Ballet.** In previous years the co. has appeared in special programs with the Nat'l Symph., but on Nov. 16 & 17 they gave, for the first time under the sponsorship of the non-profit Wash. Ballet Guild, their 1st full program—and it was a hit. Lisner Aud. was sold out for both showings, which featured "Swan Lake" Act II, "The Chinese Nightingale," a Hans Christian Andersen fairy-tale work by **Heino Heiden** of Montreal, and "Modern Madrigale," choreographed by **Mary Day**, who, with **Frederic Franklin**, is Artistic Co-Director of the co. **Lisa Gardiner** is Artistic Advisor. The program showed several extremely gifted performers, notably 19-year-old **Marcia Barrett**, who danced the Swan Queen, and 14-year-old **Mimi Paul**, the Chinese Nightingale.

As an added feature, **Alexandra Danilova** and Mr. Franklin appeared in a solo each, and together in the Waltz from "Gaite Parisienne," to the vast delight of the spectators. When Mme. Danilova took her final solo bow, the entire audience stood to pay her homage.

The sponsoring Guild has a Who's Who list of ambassadors, Cabinet members, justices, Congressmen and Washington socialites, many of whom were on hand for the reception, following the opening, at the home of Col. and Mrs. M. Robert Guggenheim.

Presstime News

For the 7th year the co. does "Hansel and Gretel"—on Dec. 28 in Washington, and on Dec. 29 in Baltimore. They plan another program for March.

PERSONALS

DANCE Magazine Cover Girl **Chita Rivera** (Nov. '57) and DANCE Magazine Brief Biography subject **Tony Mordente** (Sept. '55), both currently on B'way in "West Side Story," are to be married Dec. 1 . . . **Linda and Stuart Hodes,** of the Martha Graham Co., are expecting their 2nd child in May . . . A son, Henry Lawrence, was born Oct. 13 in Detroit to former American Ballet Theatre dancer **Nancy Unger** (Mrs. Lawrence B. Severo) . . . **Mary Ellen Moylan,** former Met Opera prima ballerina, married Robert S. Bailes in NYC Oct. 27 . . . **Virginia Lee Kehl,** co-director of the Kehl School of Dancing, Madison, Wisc., married James P. Mackesey Oct. 26.

Tanaquil LeClercq (Mrs. George Balanchine) is due to be brought from the polio hospital at Warm Springs, Ga., to her home in NYC the 1st week of Dec. . . . King Frederik IX of Denmark has conferred upon **F. C. Schang** and **Leverett Wright** of Columbia Artists Mgt. the Cross of the Knight of Dannebrog for their services to the Royal Danish Ballet. The same decoration was given to **Ted Shawn** last summer . . . Impresario **Guido Carreras,** one-time husband of La Meri, died in Rome Oct. 7.

GREAT MOMENTS OF DANCE

Premiere showing of **Frank J. Hale's "Great Moments of the Dance"** films (see pages 68-69) were scheduled at the following teacher association meetings: **Dance Masters of America, NYC Chapter,** Nov. 24; **Dance Masters of America, Chapter 2 (Fla.),** Nov. 29, 30 & Dec. 1, in Miami Beach; **Dance Educators of America,** Dec. 1, in NYC; **Chicago Nat'l Assn. of Dance Masters,** Dec. 8, in Indianapolis. The producers are considering applications for distributorship of the 16 millimeter productions.

Incidentally, the caption under the photo accompanying the story about the making of these motion pictures (top of page 29, Nov. DANCE Magazine) incorrectly identified the subjects. It should have read: (l. to r.) **David Adams, Jo Anna, Frank J. Hale, Lois Smith.**

AROUND NEW YORK

Geoffrey Holder and **Carmen de Lavallade** were headliners of the Nov. 10 Bonds for Israel Night at the Metropolitan Opera . . . **Alwin Nikolais'** "Runic Canto," premiered in New London this summer, gets its 1st NYC perfs. Dec. 27, 28 & 29 at the Henry St. Playhouse by the **Playhouse Dance Co.** 2 new Nikolais works will be seen on the programs . . . **Shai K. Ophir,** the Israeli pantomimist who scored on the Steve Allen Show, has been appearing at the Club Sahbra.

Shirley Clarke speaks about the filming of dance at the Museum of the City of NY at 3 PM Dec. 14, and will show 3 of her motion pictures: "In Paris Parks," "Bullfight" and "A Moment in Love." Admission is free . . . After choreographing "The Brothers Karamazov" for the Habimah Theatre in Israel, **Ruth Harris** came to the US for a brief vacation. But she has been plunged right back into "The Brothers Karamazov"—this time for the off-B'way production at the Gate Theatre . . .

Dance Magazine Ed. **Lydia Joel** spoke on dance in the theatre arts at the Women's Press Club of NYC Oct. 26 . . . **Shirley Broughton** is enlarging her co. Dancers may contact her at the Int'l Dance School in Carnegie Hall . . . The 1st NYC perf. of "Theme and Variations" is featured on the program of 4 works by the **Joseph Gifford Dance Theatre** Dec. 14 at the 92nd St. Y . . . The Met Opera's **Zachary Solov** choreographed a ballet in the Indian dance idiom for the recent Devali Festival at New India House . . . **Merle Marsicano** is augmenting her group for a March perf. at the Henry St. Playhouse and a subsequent tour. Info: GR 7-5288. Now in the co. are **John Foster, Alain Bernard, Julie Oser.**

4TH CREATIVE CONFERENCE

The 4th annual **Conference on Creative Teaching of Dance to Children** takes place Dec. 27, 29 & 30 at the 92nd St. YM & YWHA in NYC. Theme is "Approaches to Composition," with the following sub-topics: How to Compose With and For Children **(Helen Tamiris, Bernice Mendelson, Josephine Schwarz, Julie Wilson Lepeschkin);** Folk Dance as a Composition Source **(Fred Berk, Sarah Bartell, Valentina Litvinoff);** How to Develop a Sense of Form **(Lucile Nathanson);** Composition in the Camp Program **(Muriel Manings);** Composition in the School Program **(Kathleen Hinni);** Composition for Teen-Agers **(Joseph Gifford).** Special added features will be demonstration of Jooss School teaching methods for children's dance, conducted by **Isa Partch;** and 2 demonstrations in rhythm and dance for pre-school and nursery teachers, by **Miriam Stecher Brody** and **Dora Dubsky.**

CHANGE OF ADDRESS

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FLA. TEACHERS LEAGUE

The League of Professional Instructors of Dance, a group of St. Petersburg, Fla., teachers who banded together a year ago "to promote, stimulate and advance interest and activities in dance and related arts," recently widened its scope by including teachers from Clearwater, Tarpon Springs, Tampa and the Gulf Beaches as well. Discussions were held on raising the over-all level of teaching and dance business ethics; on the clarification to the public of the distinction between authentic ballet and "dancing lessons;" and the encouragement of teachers who do not have top-level backgrounds to improve their own methods through teacher workshops.

Clearwater teacher **Ruth Dyckman** writes of the difficulty in making it possible for students to see perfs. by touring ballet co's, since most of them are on season series (which pupils cannot afford). A few years ago, the Tampa Philharmonic Assn. made it possible for her students to purchase individual tickets for ballet perfs., and has since extended the courtesy to other schools.

DANCE SCENE USA

This season's tour programs of **Emily Frankel & Mark Ryder's Dance Drama Co.** include 2 new works: **Valerie Bettis'** "Past Perfect Hero" and Mr. Ryder's "Brandenburg Concerto." Co. members are **Barbara Holtzman, Fritz Hess, Carole Bins, Charles Nicoll, Myron Curtis, Mary Carrigan** . . . Tap dancer **Rod Strong** opens a 2-week engagement Dec. 23 at the Cocoanut Grove, Miami Beach . . . **Paul Curtis' Amer. Mime Theatre** appeared Nov. 23 as part of the Monterey, Calif., Drama Festival . . . Fall tour of **Sinda Iberia & Co.** includes appearances in Bridgeport (Nov. 29), Columbus, O. (Dec. 5) and Akron (Dec. 7). In Jan. they go to Buffalo and Canadian cities . . . The disc jockeys are giving a big play to **Bob Kimble's** Kimbo record, "I Got the Asian Flu for Christmas." Vocalist is Marlene Paula.

The **Eastern Regional Sacred Dance Assn's** convention Nov. 10 & 11 in Boston included movement training by Washington, DC, dancer-teacher **Erika Thimey** . . . **The Wayne U. Dance Workshop,** directed by **Julia Sanford,** performed Oct. 9 in "The Radiant City," choreographed by asst. dir. **Harriet Berg,** in a special program in Detroit held to open an exhibit

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commemorating 100 years of Mich. architecture. In the group were **Jacqueline Hunter, Connie Keyse, Phyllis McConnell, Donna Nutt, Clifford Doering, Edward Kaleta, Charles King, Jack Wiener** . . . **Daniel Nagrin** was scheduled to present a solo program Nov. 24 in Louisville, sponsored by the **Louisville Dance Council.** While there, he also tought at the Modern Dance Workshop of the Jewish Community Center, directed by **Selma Erlen.**

Dec. 14 perf. of **Merce Cunningham & Co.** in Boston is being presented by the **Dance Teachers Club of Boston,** and their appearance in Worcester Dec. 16 is part of the Clark U. Fine Arts Course . . . The **Peters Wright Dance Theatre** contributed to the recent San Francisco Arts Festival a program consisting of "3 Dancing Commercials," choreographed by **Lenore Peters Job,** and danced by **Judy Job, Stewart Smith, Gloria Unti, Bari Rolfe, Patty Topalian** and **Christopher Bergman;** a Bouree, by Bari Rolfe, and Scottish dances arranged by Stewart Smith . . . The **Boston Dance Theatre** performed "Swan Lake," **Ruth Sandholm's** "Sonata in C" and **Jan Veen's** "Love and Magic" Nov. 3 & 4 . . . **Marta Becket's** current tour, under the auspices of the U. of Wisc. concert bureau, includes some 50 dates in schools and women's clubs. One booking calls for her to perform at 7:45 AM! . . . The Nov. 30 perf. of **Michael Richards & Co.** in Ridgefield, Conn., is under the sponsorship of the Ridgefield Community Center.

REGIONAL COMPANIES

Alexi Ramov, Artistic Dir. of the **Scranton Ballet Guild,** reports that his orgn. is sending out letters to regional ballet co's in the Northeastern states regarding the possibility of forming a Regional Ballet Festival Orgn. for that area, patterned after the S.E. group. Co's interested are requested to write to: Director, Scranton Ballet Guild, Inc., Box 734, Scranton 3, Pa.

The **Wilkes-Barre Ballet Guild** performed to a Brahms Hungarian Dance and Irving Berlin's "Give Me Your Tired, Your Poor" with the Wilkes-Barre Philharmonic, as part of the Oct. 28 United Nations concert. Dancers included **Louise Krass, Jonelle Carey, Jozia Mieszkowski** and **Barbara Weisberger** . . . As part of its program to foster education in dance, the **Princeton Ballet Society,** directed by **Audree Estey,** is sponsoring an interview-demonstration, "The Art of the Ballerina," with **Maria Tallchief** and **Walter Terry** at the McCarter Theatre Dec. 16 . . . A membership drive by the **Memphis Civic Ballet** brought the total to a record 212.

Leonard Boucher, former ballet master of the **Birmingham Civic Ballet,** and his wife, **Helene Mladova,** are now directors of the **Ft. Wayne, Ind., Civic Ballet.** The season's 1st program, on Nov. 9, included "Reve de l'Ether," "Florina," 2 dances from "Casse Noisette," dances from Mr. Boucher's "Contes de Baba Yaga," plus solos by guest artist **Consuelo Carmona.**

SCHOOLS AROUND NEW YORK

Louis Horst begins classes in Dance Composition at the **Martha Graham School** on Jan. 21. Graham scholarships were awarded last month to **Alain Bernard,** from Switzerland; **Pauline de Groot,** from Holland, along with USA dancers **Nancy Fish, Betty Shaler** and **Nancy Stevens.** 10 half-scholarships were also given . . . **Merce Cunningham** gives a Christmas Course Dec. 23-Jan 4 at Dance Players Studio . . . The **Hanya Holm** Christmas Course is Dec. 19-31, with **Oliver Kostock** as instructor.

Steffi Nossen taught a master class at the Modern Dance Symposium Nov. 16 at the Albany, NY, Academy for Girls. Students from St. Agnes School and Emma Willard School also participated in the symposium, directed by the Albany teacher **Gertrude Hallenbeck.** The Alumnae Assn. of the Nossen Teen-Age Dance Workshop will hold their Christmas Dance Conf. Dec. 27 at the Henry Hudson Hotel . . . Dancers from the **Helen Butleroff School** appeared at the Alexander Nevsky Ball Nov. 23 at Webster Hall. They were also guest artists with the ABC-TV "Polka Time" troupe at Prospect Hall in B'klyn Nov. 2. 17-year-old Butleroff student **Arlene Ancona** is now in the Radio City Music Hall Corps de Ballet . . . Modern dance teacher **Dorothy Spaeth** has joined the faculty of the Manhattan School of Music . . . **Jeff Duncan** now heads the modern dance dept. of the **June Taylor School.**

Junior members of the **Westchester Dance Council** were given a modern dance class Oct. 9 by **Patricia N. Woolner,** and a class in Rhythms of Dance and Music Nov. 13 by **Ruth Lloyd,** at the White Plains County Center. On Dec. 21 they have a ballet class with **Jacques d'Amboise** in Scarsdale.

SCHOOLS AROUND THE COUNTRY

Ronnie Heald, pupil of the **Brownee Brown Dance Studio** in Santa Monica, has just signed a year's contract as a dancer with KTLA-TV. He appeared earlier this season as dance lead in Miss Brown's choreography for the Santa Monica Civic Opera's "La Traviata" . . . Bennington (Vt.) College is offering 6 men's scholarships in dance . . . **Mary Elizabeth Delaney,** formerly of Tarrytown, NY, now heads dance activities at the Miss. Coll. for Women at Columbus . . . Former NYC dancer **Mary Garland,** who toured with **Irma Duncan,** is on the faculty of the Berkeley branch of the San Francisco Conservatory of Music . . . **Gwen de Jong,** of the **Robert Bell School of Dance** in Okla. City, has taken a leave to make a trip to So. Africa with her husband, Ernst. She will study ballet there.

Eugenie Dozier, formerly of Atlanta, is now Asst. Prof. at Springfield (Mass.) Coll., heading a full-time Dance Dept. there . . . Tucson teacher **Gertrude Mary Schwab** was guest instructor for the advanced class (Orchesis) at the U. of Ariz. Oct. 22. Miss Schwab's Dance Theatre group is due to perform for Orchesis later this season . . . 2 principal works on the Dec. 7 & 8 program by **Olga Ziceva's** students in San Mateo, Calif., will be "Ecole de Danse," by **Anatol Joukowsky,** and "Ballet Contrasts," by Miss Ziceva. **Robert Hanlin** has joined the faculty of the Ziceva school . . . **Diana Mileski, David McLain** and **Jon Rodriguez,** members of the **Severo Ballet** of the **Severo School** in Detroit, dance in "Amahl and the Night Visitors" with the Detroit Symph. Dec. 15 . . . Choreography is by **Sandra Severo** . . . The **Allegro Ballet Ensemble** of the **Allegro School** in Chicago scheduled 2 perfs., Nov. 22 & 24, with the jr. members in "Piccolini Circus," choreographed by **Anne Wooliams,** and the senior members in "Giovane," also by Miss Wooliams, and "Cloudburst," choreographed by **Robert Lunnon.**

London Festival Ballet's Nathalie Krassovska paid a visit this fall to her home city of Houston, Tex. While there she was guest teacher at the **Emmamae Horn Dance Studios,** and also taught members of the **Houston Youth Symph. Ballet** . . . The Concert Group of the **LeMone Studios** in Pasadena are preparing for a Jan. program, which will include Stravinsky's L'Histoire du Soldat," a new ballet by **Evelyn LeMone** to Bizet's Symphony in C, a revised version of her "Cheval Bronze," and a new work by **Wilson Morelli.** The Studio faculty includes Miss Le Mone, **Ted Howard,** Mr. Morelli, **Larry LeMone, Carol Fisher Smith** and **Tedd Welsch.** Miss LeMone is also in the Dance Dept. of the Pasadena Playhouse.

Following his NYC classes at the **New Dance Group** and the **Carl Morris-Betty Osgood Studio, Charles Weidman's** Dec. teaching dates include: Dec. 8, **Evelyn Davis Studio,** Washington, DC; Dec. 10, U. of Mich, Ann Arbor; Dec. 11, for **Mildred Dickenson,** Chicago; Dec. 12, for **Elisa Stigler,** Chicago; Dec. 13, U. of Wisc., Madison; Dec. 14, Ia. State Teachers Coll., Cedar Falls . . . 78 children, aged 9-15, participated in the recent auditions for the **Stanley Herbertt Ballet Arts Academy's St. Louis Ballet.**

BOOK NOTES

Macmillian has published "The Liveliest Art: A Panoramic History of the Movies," by **Arthur Knight,** film critic for DANCE Magazine and the Saturday Review . . . Recently added to the Voca-

tional Guidance Manuals is **Paul Denis'** "Opportunities in Dancing." Career advice is offered in the performing, teaching and choreography fields . . . All sorts of tricks of the trade are illustrated in "Stage Tricks and Hollywood Exercises—How to Develop Skill in Suppleness and Acrobatics," by **Nelson Hall**, published by Exposition Press.

ASSOCIATION NEWS

The **Chicago Nat'l Assn. of Dance Masters** will hold regional material sessions Dec. 8 in Indianapolis and Jan. 12 in Little Rock, and Chicago meetings Feb. 2 and Mar 23. Their Nov. 3 meeting in Chicago had **Gus Giordano, Violet Strandz, George Gig Moore, Robert Lunnon, Marion Carlson Hoffing,** and **Tom & Agnes de Bartolo** as faculty . . . Chicago Chapter #40 of **Nat'l Assn. of Dance and Affiliated Artists** holds an all-day ballroom session Dec. 8 at the Sherman Hotel, featuring **Warren Clark, Marilyn Oliver, Henry W. Altstadt, William Mersbach** and **Harriet Haile** as faculty.

The **Dance Educators of America** material session Dec. 1 at the Hotel Plaza in NYC will feature teachers **Edward Caton, Anatole Vilzak, Roye Dodge, Mary Jane Brown, Skip Randall, Adele & Carlton Richardson, Marge & Jim Clelland, John Lucchese, Stella & Jose Reyes** . . . **Corrine Leslie** arranged the Nov. 10 meeting of **Associated Dancing Teachers of So. Calif.** in L.A. A session of comparisons in ballet terminology and technique had **Audrey Share** representing the Royal Academy of Dancing, **Olga Fricker** teaching Cecchetti, and **Irina Kosmovska** teaching the Russian method. Other faculty: **Ray Leslie, Arlene Miller, Kitty Mac, Claire Foster, Margie Newby, Susan Otero Russell** . . . **Charlotte Heil, Jimmy Barnes, June Rold** and **Louis Girard** were faculty for **Dancing Masters of Wisconsin** Nov. 17 in Milwaukee . . . **Dance Masters of Calif.** had a "Galveston Day" in S.F. Nov. 3, presenting material from the DMA summer convention in Galveston. Instructors were **Olga Ziceva, Vernon Russell, Rose Ann Sayler, Imogene Woodruff, Flo & Heston Beaudoin.** The SF club has scheduled a "Southern Calif" day" Jan. 5.

The **Nat'l Academy of Ballet** scheduled a seminar for teachers and students in Charlotte, NC, on Nov. 23 & 24, with classes, according to the NAB syllabus, by **Thalia Mara** and **Arthur Mahoney** (NAB Pres. and VP, respectively), and examinations of applicants and students in various grades. At the invitation of **Dorothy Alexander, Merrilee Smith** and **Duane Dishion,** Miss Mara and Mr. Mahoney were scheduled to meet Nov. 27 with Atlanta area teachers to discuss the NAB. Miss Mara teaches in Miami Beach Nov. 30 & Dec. 1 for **Dance Masters of Amer., Chapter 2 (Fla.).** While there, she, Mr. Mahoney and **Thomas Armour** (NAB's S.E. Rep.) are to conduct membership exams.

The 28th convention of the **Texas Assn. Teachers of Dancing** takes place Dec. 27-30 at the Statler Hilton Hotel in Dallas, with **Robert Joffrey, David Harris, Carolyn Parks, Maxine Asbury, Jules Stone, Peggy Lorenz** and **Val Escott** as faculty . . . **NADAA's** 1958 summer dates: L.A., Statler Hotel, July 5-11; Dallas, Statler Hilton, July 13-18; Chicago, Sherman, July 20-26; Boston, Bradford, July 28-Aug. 2; NYC, Roosevelt, Aug. 3-16.

ON TOUR IN DECEMBER

AMERICAN BALLET THEATRE: Dec. 2, Burlington, Vt.; 3, Albany, N. Y.; 4, Providence; 5, Hartford; 6, Poughkeepsie, N. Y.; 7-8, Baltimore.

BALLET RUSSE DE MONTE CARLO: Dec. 1, Miami Beach; 2, Miami; 3, Ft. Lauderdale; 4, Orlando Fla.; 5, Tampa; 6, Daytona Beach; 7, Thomasville, Ga.; 9 Atlanta.

THE ROYAL BALLET: Dec. 3-7, Vancouver, B.C.; 11, 12, 14, Minneapolis; 16-Jan. 5, Chicago.

LES BALLETS JANINE CHARRAT: Dec. 2, Phoenix; 3, Tucson; 4, Flagstaff, Ariz.; 6, Durant, Okla.; 7, Tulsa; 9, Waco, Tex. 10, Dallas; 11, Denton, Tex.; 13, Orange, Tex.; 14, Baton Rouge; 16, Miami; 17, Santiago, Cuba; 18-19, Havana; 20, Clearwater, Fla.; 21, Tampa.

DANCERS OF BALI: Dec. 1, Montreal; 3, Hamilton, Ont.

MERCE CUNNINGHAM & CO.: Dec. 14, Boston; 16, Worcester, Mass.

LOTTE GOSLAR PANTOMIME CIRCUS: Dec. 4, Oneonta, N. Y.; 5, Aurora, N. Y.; 7, State College, Pa.; 9, Hanover, Ind.; 10, Charleston, Ill.; 11, Columbus, Ohio.

GOYA & MATTEO: Dec. 3, Yonkers, N. Y.

ROD STRONG: Dec. 9, Englewood, N. J.

JOHN BEGG'S BALLET CARNIVAL: Dec. 7, Syosset, N. Y., 14, Maplewood, N. J.; 26, Rockaway, N. Y.; 27, White Plains, N. Y.; 28, Philadelphia.

MAXINE MUNT-ALFRED BROOKS CO.: Dec. 2, Boise; 3, La Grande, Ore.; 5, Denver; 8, Kansas City; 10, Maryville, Mo

SOPHIA DELZA: Dec. 2, San Francisco; 4, Oakland, Calif.; 6, Berkeley, Calif.

JEAN ERDMAN: Dec. 2-3, Galesburg, Ill.; 4, Milwaukee.

XMAS PROGRAMS FOR CHILDREN & NYC CALENDAR — P. 93

CHICAGO NEWS

Ruth Page has been contributing very bright moments to the Lyric Opera season. Repertoire this year does not include many "grand ballet" operas, but Miss Page has brought in dance elements to many usually static scenes. There was a sailor's dance in "La Gioconda," and an enchanting episode in "Mignon," in which the dancers went through an elaborate and formalized ritual while dressing a fashionable coquette, to the well-known Gavotte. Her biggest assignment, the Dance of the Hours, had interesting choreography, good dancing and exciting guest stars. **Maria Tallchief** and **Kenneth Johnson** were dance leads for the 1st performance, and **Doreen Tempest** took over the Tallchief role for a later showing. Miss Tallchief was serene, authoritative and accomplished the pirouettes with the particular speed and sharpness that makes her dancing so exciting. Miss Tempest excels in beauty of line, and the arabesques and other extensions of the pas de deux took on added lustre for her performance. Kenneth Johnson has the knack of looking well while doing the most demanding chores. He also did well in his brief solo. The corps danced excellently, particularly **Etta Buro, Patricia Klekovich** and **Dolores Lipinski.**

Shanto Rao and her co. had great success here—cheering audiences and nothing but superlatives in the press. On closing night there was a champagne supper given by British Consul General Sir Robert Mason. A real dancer-to-dancer party was given by **Sybil Shearer,** and Miss Rao was very much interested in the way of life it showed—the spaciousness and the lively cultural activities of suburban living. Miss Shearer's studio-home is designed for dance, and when Shanta expressed a desire to see the American dancer in action, she obliged with excerpts from "Let the Heavens Open." An improvisation to an Al Jolson recording further delighted the visitors.

The **Chicago Dance Council** drew a large audience for its opening event, a performance by **Kim On Wong,** illustrating aspects of modern and oriental dance, with commentary by **Shirley Genther. Ellen Gimpel** added a piquant note, demonstrating ballet principles.

Spanish dancers **Pablo Candelas, Blanquita** and **Malena,** in miniscule sequined costumes, are dancing well at the Blue Angel . . . **Alta Shepard** who, as Alta Warsawska was once a member of the de Basil co., returned to the field, doing Spanish dances at Fullerton Hall Nov. 8 . . . The folklore-based dances of **Felix Fibich** and **Judith Berg** were well received at the New Citizens' Club Oct. 27 at the 8th St. Theatre . . . The Chicago Dance Council scheduled a dance symposium Nov. 16 at the U. of Chicago, with master classes in modern dance, percussion and modern jazz by **Joseph Gifford,** Shirley Genther and **Jules Walton.**

Ballet Guild's annual "Young Artists of the Dance" program brought out a full and enthusiastically applauding audience. It was exciting to see such a prophetic program by the stars of tomorrow—to coin a phrase. The expressiveness of **Suzanne Testo,** the virtuosity and poise of **Jean Armin,** the lyricism of **Jean Beaver,** the style of **Rita Rojas,** the movement quality of **Pat Cummings** were impressive, as were the talents of **Sharon Konishi, Ellen Gimpel, Margi Koehler, Ester Adelman, Alfred Mueller, Randall Garrett** and many others.

The program was agreeably completed by the more mature talents of **Jane Bockman, Etta Buro, Barbara Steele, Kenneth Johnson** and **Loyd Tygett.** The "Sleeping

(Continued on page 95)

NYC BALLET BACK IN ACTION

"Fanfare," "Divertimento No. 15," "Pas de Dix" and "Western Symphony" is the opening night bill for the **NYC Ballet** at the NY City Center on Nov. 19. First new work of the season comes the following eve., Nov. 20—a **Balanc**[illegible]he opus presently titled "Square Dan[illegible] Stravinsky-Balanchine ball[illegible] its official premi[illegible] be a "March[illegible] on Nov. 2[illegible] of a ne[illegible] of Clown[illegible] Balanchin[illegible] No. 1 mak[illegible] chine's "St[illegible] music (ar[illegible] introduced[illegible] projects [illegible] it is likel[illegible] and in pr[illegible]

"The Nu[illegible] holiday-sea[illegible] Dec. 23 [illegible] New Yo[illegible] tory eve[illegible] seen on C[illegible] Arts" series[illegible]

New co. m[illegible] **Conrad L[illegible] Tyven** and[illegible]

SAN FRANC[illegible]

Currently[illegible] cisco Op[illegible] **Francisco** Nov. 8, to[illegible] the 6th Nat'l[illegible] mission for[illegible] Opera H[illegible] be many[illegible] with whom[illegible] their Orie[illegible] light of[illegible] premiere[illegible] ton."

BALLET THEATRE TO USSR

Dance is breaking through the Iron Curtain. The US State Dept. has approved the scheduling of performances by the **American Ballet Theatre** in the USSR, Poland and Cze[illegible]lovakia, as part of the [illegible] the au[illegible] of

BALLET RUSSE NEWS

On Oct. 2 **Nina Novak** and members [illegible] the **Ballet Russe de Monte Carlo** le[illegible] NYC's Int'l Airport for a week's engage[illegible]ment in Puerto Rico. 5 minutes after the[illegible] plan[illegible] depart[illegible] Miss Novak's brothe[illegible] hom she had not see[illegible] d on a plane fror[illegible] **rina Kovalska.** Th[illegible] ore, did not tak[illegible] turned from th[illegible] vak and his wif[illegible] C. New works i[illegible] e **Leon Danielian'** eduled for premier[illegible] and Nina Novak' slated for Oct. 2

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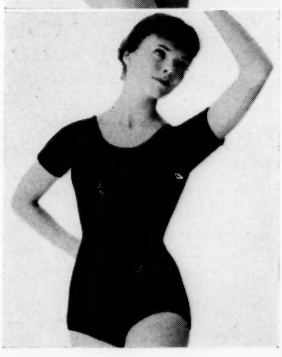

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LOOKING AT TELEVISION

WITH ANN BARZEL

Ruth St. Denis and Ted Shawn on NBC's Wisdom program of Nov. 3 talked informally and impertinently of television and made some pertinent points about the medium's approach to dance. Shawn brought up the question of the roving camera. He would put it in its place, standing still and recording the dancer as he moved in space. Miss Ruth sighed for all dance when she envied the space allowed sports — for instance, a baseball diamond.

The dance space a camera can encompass is usually an equilateral triangle, its apex at the lens. But the corner of a TV studio the dancers are invariably backed into is a triangle with the base towards the camera. It doesn't make dance sense, nor a good picture.

The most spacious day for dance last month was Oct. 13, the day of the successive and expensive spectaculars. Hanya Holm, who is most expert at integrating dance with any matter at hand (we'll bet she could set a dance for the multiplication table or Magna Carta) helped make *Pinocchio* the success it was. Mata and Hari, whose *Marionette* number has long been one of the most popular items in their own concert repertoire, were perfect for the show. After *Pinocchio* there was the Edsel Show, for which Eugene Loring did a routine job. The Standard Oil Show which followed included a ballet about a necklace, danced by Marge and Gower Champion. The business of hiding and stealing a necklace was very inconsequential, but if one gave it no attention there was pleasant dancing in a big space, albeit cluttered with a bed and other evidences of domesticity. The accompanying music, *In the Still of the Night*, made it clear as to when romance and crime happen. The Standard Oil Show had another bit of dance announced with a few murky words about electronics that accounted for odd and interesting effects while an acrobatic pair slithered through unusual poses. The names of the dancers sounded like Louis and Bebe Lambert, but I wouldn't be surprised if I'm wrong.

Halloween may mean soaped windows and ringing doorbells in your neighborhood. On television it was a stimulus for inventiveness in producing some of the dances. On the Shower of Stars (Oct. 31) there were witches balancing on air-borne broomsticks and skeletons, and jack-o-lanterns dancing gaily on burning ruins or clouds. The color scheme of green and flame gave an eerie effect. The clever choreography was by Miriam Nelson.

Tennessee Ernie Ford's show had a magic touch the same night. A dance choreographed by Ward Ellis had the whole image whirling, or the picture produced as a negative. This was done to the accompaniment of *That Old Black Magic*.

Hit Parade, always on its topical toes, nodded to Halloween with a mad scramble of costumes that made a Halloween party of the broadcast. This show has commendable variety in its Ernest Flatt-choreographed numbers, but two types of dance do turn up most often — the romantic pas de deux and the theatricalized ballroom dance, a normal state of affairs when one has three couples to set dancing to popular tunes.

Either situation gives one or two or three couples a chance to do interesting lifts. The *Blue Tango* on Nov. 9 was an example of Hit Parade dancers at their most romantic. On the same night they came to earth for a syncopated interlude to *And the Band Played On*. Occasionally one or another of the dancers is assigned a solo. It was Ruth Gilbert who did a toe dance (not to be confused with ballet) to *Fascination* on Nov. 2.

Gisele MacKenzie has mingled with dancers on so many programs she has almost taken on protective coloration. She has some grown-up dancers on her own show, too, but her best support is from quartet of adoring and adorable litt boys introduced as the Curfew Kids (w hope they don't spell it Kurfew Kids). O Nov. 2 they partnered four spectacular old ladies to *Look Who's Dancing*. Th combination of old ladies and kiddies ha the audience in the studio and at hom cheering. The choreography was by Jac Regas. On November 9 there was change of pace. The kids and Gisele dan ed with George Raft. Raft's big numbe was a recounting of his dancing schoo days, with the kids acting out the flash back and Gisele as the ageless dancin teacher. The finale of the show was melange of Latin-American dances — th conga, rumba, tango — danced by every body, including a little girl who got int the act. TV is discovering that the living room audience goes for moppets.

Patti Page, too, has four adoring male dancing attendance on her. Only hers ar further from the cradle and have mor varied choreography by James Starbuck

Gene Baylis, who handles the rare danc es for the Firestone Hour, arranged light-footed Scottish number on Oct. 1

Nanette Fabray, pinch-hitting fo Patrice Munsel on Nov. 8, danced som Terrible-Twenties stuff with Peter Conlo and Kelly Brown. Their Charleston to tha old one *The Shiek of Araby* was ferven and funny. *Ballin' the Jack* was of th same cloth. The choreography was b Danny Daniels, and it was good.

You could see the same genre of danc done even better if you caught that ol movie *Good News* with terrific Joan Mc Cracken.

Ed Sullivan chalked up another poin in the already won race of getting ther first with the latest, by presenting th Dancers of Bali on his Nov. 3rd show. I was a good idea to educate the millions but the choice of dance to show was no one to give the true flavor of Balines dancing. *THE EN*

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

Igor Stravinsky marked his 75th birthday last June 17. The musical world started celebrating with him, and the festivities will reach a peak during the current winter season.

Close to fifty years have elapsed since Stravinsky burst on the scene. It was as a ballet composer that he made his mark. Serge Diaghileff, who had an infallible instinct for unearthing genius, recognized Stravinsky's as early as 1908. In that year he commissioned the young Russian composer to orchestrate two Chopin works —the *A Flat Nocturne* (Op. 32, No. 2) and *E Flat Waltz* (Op. 18)—for *Les Sylphides*. Then, the next year, when Liadoff was dilatory about composing the music for *L'Oiseau de feu*, the assignment fell into Stravinsky's hands. The première, on June 25, 1910, made history, and it also made Stravinsky. From that point he was an established success, and a steady stream of works, embracing all forms, has since come from his pen.

He has progressed from pure Russian nationalism *(Petrouchka)* to barbarism *(Le Sacre du printemps)*, to neo-classicism *(Octet)*, to opera *(Rake's Progress)*, to experiments in the twelve-tone method *(Canticum Sacrum)*. Like Picasso's, his is a Protean mind. And, like Picasso, he is a complete technician.

And yet, where musicians marvel and theorists admire, the public has remained a little aloof from the later Stravinsky works. What they still cheer are the three early ballets—*L'Oiseau de feu, Petrouchka* and *Le Sacre du printemps*—1910, 1911, 1913, respectively. It may be that in the eventual Stravinsky canon, other works—the *Symphony of Psalms, Perséphone, Orpheus,* for example— may bulk larger. It also remains an incontestible fact that when a conductor wants to win his audience, he trots out one of Stravinsky's early Big Three, to the great contentment of the listeners.

Stravinsky, of course, has composed many ballets since *Sacre*. There are *Baiser de la fée,* adapted from music by Tchaikovsky, and the neo-classic *Apollon Musagète* (both of these ballets date from about 1928); the *Jeu de carte* of 1936; the *Danses Concertantes* of 1942 (first performed as a concert piece, though conceived for choreography; premiered as a ballet in 1944); *Scenes de ballet* in 1944; *Orpheus* in 1948. Then there are mixed forms that combine ballet with song and speech, such as *L'Histoire du soldat* (1918), or *Renard* (1922), or *Les Noces* (1923). And now, as a birthday present to himself, Stravinsky has composed his first ballet since *Orpheus*. It is named *Agon,* was commissioned by Lincoln Kirstein for the New York City Ballet, and had its first performance at the New York City Center of Music and Drama on Dec. 1 of this year. The choreographer was George Balanchine, who has choreographed so many of Stravinsky's works in the past. The score itself, however, had received its first performance on Stravinsky's very birthday, June 17, at a performance in Los Angeles conducted by Robert Craft. A recording of the ballet is being issued. On this disc Stravinsky conducts the Los Angeles Festival Symphony Orchestra. (See p. 22 of the October issue for photos.) His *Canticum Sacrum* is on the other side of the disc (Columbia ML 5215).

Agon means "contest"—a dance contest, in this case. The composer modeled

Columbia Records

Igor Stravinsky today

the pieces of his score after examples in a French manual of the 17th Century. There are three sections to the ballet, and each section is broken up into typical French dances — sarabandes, gailliards, bransles, etc. But while the material itself may be 17th-Century French, the stylized treatment is 20th-Century Stravinsky (so unlike the *Capriol Suite* of Peter Warlock, which also uses old French dances, but treats them quite literally). *Agon* has no story line; it is an abstract work. In it, Stravinsky uses a very large orchestra with some unusual instrumental combinations (a mandolin, harp, violin and cello provide a quartet at one moment). The writing is severe and (pending an examination of the score) there seem to be some dodecaphonic elements in it. This is not a piece of music that provides easy listening, and on the LP disc there are a few long stretches that for full realization need a choreographic image in the mind of the listener. But it is a score that from beginning to end carries the unmistakable Stravinsky fingerprints, and as such is in a class by itself among scores by contemporary composers.

Turning back to some of the other Stravinsky ballets on records: there are a few that enjoy brilliant performance and recording. Taking these more or less chronologically, *L'Oiseau de feu* is recorded in its entirety by Ansermet and the Orchestre de la Suisse Romande (London LL 1272). A wonderful *Petrouchka* is supplied by Monteux and the Paris Conservatory Orchestra (Victor LM 2113). There are several good recordings of *le Sacre*, among them Monteux and the Boston Symphony (Victor LM 2085) and Stravinsky with the New York Philharmonic (Columbia ML 4882; an old recording, but historically valuable). Ansermet and the Suisse Romande have done *Renard* on London LL 1401. In the catalogues are several suites asembled from *L'Histoire du soldat*, but the complete score with text is worth having as done by Robert Helpmann and a chamber ensemble conducted by John Pritchard (Victor LM 2079, 2 discs). A complete *Pulcinella* (as contrasted to the concert suite) has Stravinsky at the helm, with soloists and the Cleveland Orchestra (Columbia ML 4830). *Les Noces* is available tri-lingually: in Russian, conducted by Rossi (Vanguard 452), in French, conducted by De Nobel (Epic 3231), and in English, under the direction of Margaret Hillis (Vox 8360).

Then there is a *Baiser de la fée* in a complete recording by Stravinsky and the Cleveland Orchestra (Columbia ML 5102). *Apollon Musagète*, well played and recorded is on the reverse of the Ansermet performance of *Renard* (London LL 1401). The *Danses Concertantes* are available on special order from Victor with the composer leading the Victor Orchestra (LVT 1029). The *Concerto Grosso in D*, to which Jerome Robbins set *The Cage*, is on the other side.

But one of the greatest of Stravinsky's ballet scores, *Orpheus*, has been discontinued. It was released on LP in 1950 as Victor LM 1033, with Stravinsky conducting the Victor Orchestra, and if you ever run across it in second-hand record shops buy it. Its current omission in the catalogues is one of the major gaps in the Stravinsky discography. *THE END*

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AT THE THEATRE:

"COPPER AND BRASS," "JAMAICA," "RUMPLE"

BY LEO LERMAN

Scribbled all over my program of *Copper and Brass* is "Nancy Walker . . . Nancy Walker . . . poor poor Nancy Walker . . ." And that just about sums up the plight of one our theatre's funniest women on the night I saw her in her starring vehicle, *Copper and Brass*, purportedly "A New Musical Comedy." Now about Anna Sokolow's choreography: it wasn't new either. Miss Sokolow is, and has been for quite a time, one of our most distinguished choreographers. Her dance works for the concert and theatre stage have, heretofore, been highly individual, her signature in dance being as unmistakable as Aaron Copland's in music. For *Copper and Brass*, a show about girl cops and boy cops, modern jazz musicians and big city kids, Anna Sokolow employed a wide variety of basic sources: military formations, social dances, children's street games, formal ballet, a modern dance vocabulary. And she worked very hard with these materials. But somehow they never jelled into the kind of dance composition which makes for pleasure in the theatre. The score didn't help her much—it lacked point and it was most definitely trite. To suit it, Miss Sokolow, usually a master satirist, was, in *Copper and Brass*, almost always cliché. It must be admitted that the dances in this show also suffered because it is impossible to view them without comparing them to Jerome Robbins' in *The West Side Story*. Unfortunately Miss Sokolow was working in Mr. Robbins' own milieu, but she was hemmed in by a piece of theatrical claptrap. He created a theatre piece all of his own. *Copper and Brass* did dance into theatrical life during one exhilarating oasis, and that was in a number titled *Baby's Baby*. It was created by Bob Fosse, and although it employed many of his usual devices it moved swiftly and antically. It jived and it jumped authentically. It sizzled with modern jazz rhythms. It was good dance fun. It had style. But where, oh, where, in all of the remaining turgidities, was the Nancy Walker who, several seasons ago down at the Phoenix, almost satirized Jerome Robbins' *The Cage* into limbo? Miss Walker not only hoofs with the best of them, but she can dance and she mimes hilariously. How come nobody let her?

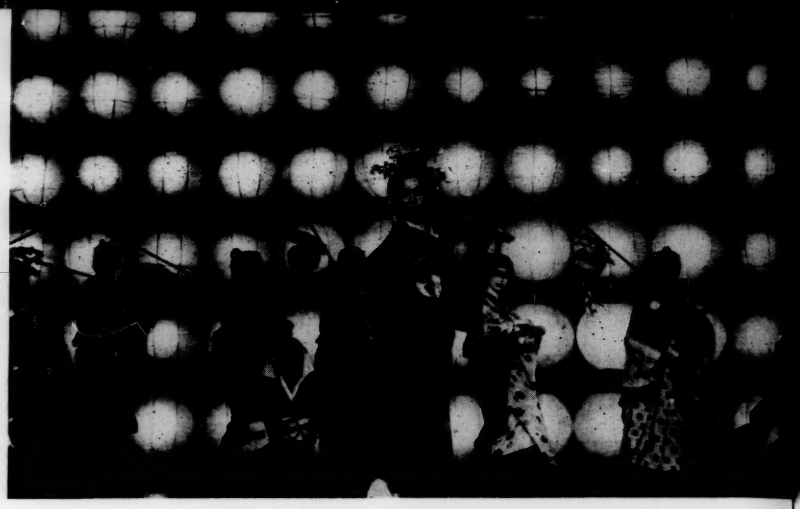
Last month, my colleague, Arthur Knight, wrote in his review of *Les Girls:* "Jack Cole continues to amaze with his versatility and ingenuity . . . Cole has the happy faculty of being able to feel out the context of his dances and fit them snugly to the pace, the style and the spirit of whatever show he happens to be working on." True, true, true, but *Les Girls* is a movie, and *Jamaica* is a Broadway "new musical." In *Jamaica*, choreographer Cole's problem was to create West Indian-Latin American dances. Meeting that problem head on, he gives us numbers conceived within the popular idiom of the Caribbean. So far so good. But his dances, in this show, are too slick, too full of tricks and props and rump movements. *Jamaica* is easily the most rump-conscious theatrical piece I have ever seen. Even the beautiful Lena Horne moves as if she were sitting down. The show is notable, however, for the vivacity with which its musical numbers are staged. I do not know whether Mr. Cole or Robert Lewis, the director, staged the numbers—but I do know that *Jamaica* contains, within a corny frame, patches of the most inventive staging I've seen in many a season. There is a very special art and craft to doing this, and not too many shows exhibit it. In *Jamaica* the ensemble seems to be orchestrated during the big song numbers. It illustrates the score rhythmically, sometimes interpreting with dance sequences, sometimes interpreting with gesture or set body movement sequences. Choreographically this is what's exceptional in *Jamaica*.

Just for the record: Eddie Foy, the clown, came to town in *Rumple*, "Choreography by Bob Hamilton." In forty years of theatre going, it is the only musical which has driven me from the theatre before its final curtain. I went home during the intermission.

Friedman-Abeles

Jack Cole rehearses dancers in choreography for "Jamaica," the "most rump-conscious" in our reviewer's experience.

DANCE IN THE MOVIES: SAYONARA



In "Sayonara" Miiko Taka (above) is seen as Hana-ogi, leading dancer in an all-girl Japanese revue. Such revues are actually very popular in Japan. They change their shows 4 times a year, with the seasons. The range of dance they present is wide, permitting production numbers based on

BY ARTHUR KNIGHT

Hollywood, it would seem, is rapidly becoming little more than a figure of speech. While it is true that movies are still being made there—and not only for television, either — the bigger and more impressive pictures of late, the multi-million dollar "specials," are being shot in such far-off corners as Norway, Malaya, Ceylon, Africa or Japan. These are not *Quo Vadis*-ish spectacles, mind you, but strong dramatic films like *The Bridge on the River Kwai, The Quiet American, The Nun's Story* and *Sayonara*. Their producers simply felt that their stories could be better told against natural backgrounds than neat, studio-constructed replicas and rear projections, that the "feel" of the place itself would add not only to the color but the authenticity of their productions. In the instance of Joshua Logan's admirable *Sayonara* (Warner Bros.), this has worked to the distinct advantage of all dance enthusiasts and may well whet the curiosity of many more about Japanese theatre forms.

Based on the popular James Michener novel, *Sayonara* is a reprise of the author's favorite theme, the tragic consequences of intolerance between Oriental and Occidental. Here it is made particularly strong by offering as protagonists two young people with a heightened awareness of their own cultures and traditions. Major Gruver (Marlon Brando) is a Korean War ace, the pride of the Air Corps, his father a General, who plans to marry a General's daughter and to settle into a lifetime career in the Services. Hana-ogi (Miiko Taka) is the star of a Japanese all-girl theatre, the Matsubayashi dancers, a troupe so dedicated to its special art that marriage is frowned on and results in the ultimate disgrace, expulsion. Two sub-plots reinforce the theme—an American girl (Patricia Owens) attracted to a Kabuki actor (Ricardo Montalban), and a hard-headed American sergeant (Red Buttons) who insists on marrying a Japanese despite Army regulations. Michener's plea is not merely for tolerance but for mutual respect between the races. It is a moving and tender film, filled with the author's love for Japanese ways and his hatred for the bigotry (on both sides) that erects artificial barriers between yellow and white.

Sayanora, happily, defends Michener's thesis less through lofty speeches than with generous samples of Japanese domestic and cultural life. There is a delightful sequence in which Brando is introduced to the little rituals of the Japanese home —the cloth for hands and face at table, the arm rest for comfortable dining, the correct pouring of the *sake*. There is a portion of a tea ceremony, a Japanese bath, donning the traditional *kimono*, views of Japanese bedrooms, kitchens and formal gardens. But above all, there is the Japanese theatre, from the classic Noh drama through Kabuki, the puppet plays and Matsubayashi. The pattern that emerges is one of deep veneration for the past, an inbred respect for tradition in which are rooted the special forms of courtesy and consideration of everyday living. The Japanese, as seen in this film, are a charming, gentle, somewhat sentimental and extremely well-mannered folk —which can scarcely be said for most of the Americans seen in the same picture.

Theatrical atmosphere provides a colorful, if not always indigenous, background to the developing stories. Thus, early in the film when Patricia Owens takes Brando, her fiance, to a Kabuki theatre, it is not merely to introduce the audience to Ricardo Montalban but also to Kabuki. Montalban (with the assistance, I suspect, of a double in the long shots) performs the celebrated "lady into lion" transformation in which a woman—all female roles are danced, of course, by men in Kabuki —acquires the mask of a lion and soon becomes possessed by its spirit. With his whitened face and long, tossing, snow-white mane, Montalban's demonic thrusts and strides are persuasively genuine. As an added attraction, we are permitted a back-stage glimpse of the actor being literally transformed by assistants for his re-entrance on stage.

The visits to the Noh theatre and the puppet show, with their weird crooning and harsh, clacking musical accompaniments, are engineered by Hana-ogi as part of her Major's orientation course. These are relatively brief interludes, but not so brief as to be meaningless. Both make use of dead-white, highly formalized, richly expressive masks, those of

Japanese classical dance (at left), ballet, or tap and precision work in American style (above). In "Sayonara," Miiko Taka appears several times in male roles. Whether a girl does the female or male parts depends on face, figure, and aptitude.

In traditional Kabuki, contrary to the procedure of the all-girl revue, the performers are all men. Ricardo Montalban, who plays the role of a Kabuki dancer in "Sayonara," here performs "Kagami Jishi." This is a famed dance in which Yayoi, a lady in waiting, must dance in a lion mask to frighten off evil spirits. As she dances, the spirit of the lion invades her, and she is led by the mask, à la "Red Shoes."

the puppets seeming to duplicate on a tiny, delicate scale the larger masks worn by the actors in the Noh plays. Both employ a stylization of action that is centuries old, each gesture, each movement dictated by immutable ritual. And, as Brando remarks in the course of the performance, after you have watched for a while it begins to get through to you. The action of the puppet show—a gory little tragedy in which the miniature hero slays his lady love and then uses the sword against himself — is explained by Hana-ogi for Brando's benefit—and ours. The black-robed puppeteers, interestingly enough, make no attempt to conceal themselves from the audience as they manipulate their lifelike dolls about the stage.

But more of the action takes place in and around a replica of the Matsubayashi Theatre in Kobe. (The real Matsubayashi troupe, insisting on the inviolability of its girls and its grounds, refused to cooperate, and another Japanese company, the Shochiku Kagekidon Girls Revue, was used instead.) The Matsubayashi Theatre, glimpsed briefly in Cinerama's *Seven Wonders of the World*, puts on an all-girl show which would not be out of place at the Radio City Music Hall. It is a revue, with the accent on singing, dancing and elaborate production numbers that make use of striking backgrounds, rising platforms, flights of stairs, phosphorescent color on costumes and props, and all the other gaudy paraphernalia so dear to the hearts of large-scale showmen. There are about 150 girls in the company, all carefully trained in all forms of dancing—although the accent would seem to fall on the kind of precision tap that had hitherto seemed the special province of the Rockettes. The Shochiku Girls, in spectacular routines devised by Hollywood's LeRoy Prinz, prove every bit as precise and twice as sprightly as they perform their hop-hop-kick-step chores.

Star of the Matsubayashi show, according to the script—and co-star with Brando in the film—is 25-year-old Miiko Taka, a Nisei girl born in Seattle, Washington. A non-professional, she was discovered after a world-wide talent search dancing at a Nisei Festival in Los Angeles last Fall. She is tall, graceful, flashingly beautiful and wears her costumes—both the feathered or sequined gowns of her show numbers, and mannish slacks or flowing silk *kimonos* off-stage—with wholly Occidental *chic*. Her own formal training, apparently, prepared her for the intricate work with fans, parasols and paper lanterns that are part of her dance routines in the picture; certainly it is always obvious that she is no professional. However, Miss Taka—along with the new Technirama, a process that throws a clean, clear, glowing color on the screen—makes *Sayonara* a visual treat. Franz Waxman's lovely score—muted, sympathetic, faintly percussive—makes it an aural treat as well. Mr. Logan, it was worth the trip.

(See Production Notes on page 81)

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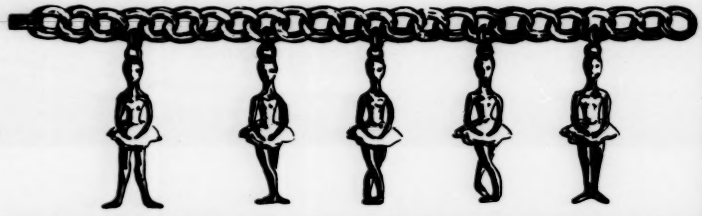

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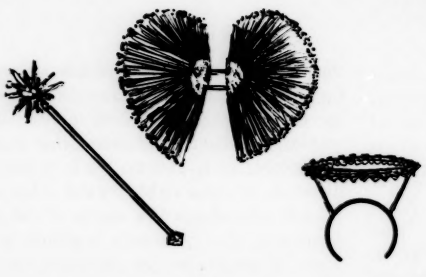

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INFORMAL REPORT

on OKLAHOMA'S INDIAN BALLERINAS and THEIR FAMILIES

BY FELICIA HENDERSON of the Tulsa Daily World

Photos by D. Leroy Randall

L. to r.: Yvonne Chouteau, Maria Tallchief, Lew Allard, Chairman of the Governor's Committee, Rosella Hightower and Moscelyne Larkin at the reception following the first evening of the Oklahoma Indian Ballerina Festival.

Oklahoma's Indian ballerinas made dance history when they appeared for the first time together October 18 and 19 in Tulsa at the Oklahoma Indian Ballerina Festival celebrating the Semi-Centennial of the State of Oklahoma. Dancing in two evening performances at the Municipal Theatre were Maria Tallchief, Prima Ballerina of the NYC Ballet; Rosella Hightower, Prima Ballerina Assoluta of the Grand Ballet du Marquis de Cuevas; Yvonne Chouteau, Ballerina of the Ballet Russe de Monte Carlo; and Moscelyne Larkin, former leading ballerina of Radio City Music Hall and formerly of Ballet Russe de Monte Carlo and the Alexandra Danilova Concert Ensemble. Missing was Maria's sister Marjorie Tallchief, who, with husband George Skibine, had planned to appear at the Festival, but the Skibines are under contract as the leading dancers of the Paris Opera Ballet and were to appear in a command performance for the President of France the weekend of the Festival.

Others who participated included Andre Eglevsky of the NYC Ballet; Miguel Terekhov, Maitre de Ballet of Ballet Russe de Monte Carlo and husband of Yvonne Chouteau; Roman Jasinski, formerly of Ballet Russe de Monte Carlo and husband of Moscelyne Larkin; and conductor William McDermott, recently returned from touring Japan with the Danilova Concert Ensemble.

Prominent Oklahomans of Indian descent were underwriters for the occasion, which was sponsored by Ballet Arts, Inc., Tulsa's civic ballet. The Jasinskis, who have a studio in Tulsa, trained an eighteen-member corps de ballet for the event. The program was opened by a portion of "Swan Lake," Act II, danced by Tallchief and Eglevsky with members of the corps. Next came a divertissement which included excerpts from Benjamin Britten's "Soiree Musicale" danced by Hightower and Jusinski, "Don Quixote" variations by Larkin, and a pas de deux from "Les Sylphides" and the Grand Waltz from "Gaite Parisienne," both danced by Chouteau and Terekhov. Concluding the program was Act II of "Giselle," with Hightower, Jasinski, Larkin and Terekhov and members of the corps. Costumes, except for the principals', were done locally, and musicians for the orchestra were recruited from local opera and symphony groups. Sets were by Peter Wolf. F.H.

(Continued on page 18)

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Informal Report:
OKLA. BALLERINAS & FAMILIES

(Continued from page 17)

Oklahoma's Indian Ballerinas have, like Sputnik, done an amazing amount of globe-circling, attracted world-wide attention, and reached some stellar realms of their own.

When four of the five treked to Tulsa in October to celebrate their state's Semi-Centennial at the Oklahoma Indian Ballerina Festival, their families turned out, too, and in full force.

Mr. and Mrs. C. E. Chouteau, Muskogee, Okla., parents of Ballet Russe de Monte Carlo's Yvonne Chouteau, with June Runyon, right, Tulsa dance teacher and "one of Yvonne's favorites."

Almost overcome by this overwhelming assemblage of the parents, aunts, uncles and cousins of such an array of artists as Maria and Marjorie Tallchief (Marjorie was the only ballerina to miss the Festival), Rosella Hightower, Yvonne Chouteau and Moscelyne Larkin, we nonetheless recovered soon enough to quiz a few of them for quotes as to how their offspring had evolved into such exquisite examples of home-grown talent.

First thing we asked was: What makes a ballerina? And the four families had four answers.

"They're born, not made," Mrs. Tallchief asserted. She and her husband, Alex Tallchief, Sr., had come from their home in Fairfax, Okla., for the Festival, and with them was Alex, Jr., who works in Tulsa.

"Musicality and line are essential," continued the mother, who is as small and Scotch-Irish as her daughters are statuesque and Indian. "And these qualities you must be born with." She pointed out that Maria has perfect pitch, and Marjorie was always "a natural" in acrobatics.

"Work," countered the Hightower contingent, who never dreamed Rosella would be different from other little girls. "She simply worked so hard we had to notice her," laughed the dancer's dad, C. E. Hightower of Kansas City, who has been active in railroad work most of his life.

(Continued on page 20)

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INFORMAL REPORT *(Cont. from page 18)*

Also on hand for the Festival were Mrs. Hightower; Mrs. Dorothy Perkins—Rosella's sole teacher; an uncle, also from Kansas City—the Hightowers moved there when Rosella was five; and aunts from Texas and California.

"Rosella always loved the theater and wanted to excel in it," the aunts added, remembering admiringly how their niece had spent hours "perfecting the mere movement of a hand."

"Luck," commented the C. E. Chouteaus, Yvonne's parents, who had come from Muskogee, Oklahoma. "Good training is a must, of course," the willowy mother remarked, "but fate has so much to do with the rest."

She recalled the happen-chance vacation to New York that resulted in Yvonne's winning the scholarship that later made her the Ballet Russe's youngest American member. Still in her twenties, Yvonne is now its veteran and lyric ballerina.

Moscelyne's mother, Tulsa dance teacher Eva Matlagova, emphasized background. "Moscelyne was around dancing from the beginning," the dynamic Russian-born little woman exclaimed. "She had to absorb something!"

The ballerinas' "baby years" were pretty much alike, their families revealed. All were born in small Oklahoma towns — the Tallchiefs in Fairfax, Rosella in Ardmore, Yvonne in Vinita, Moscelyne in Miami.

Eva Matlagova of Tulsa, right, mother and teacher of ballerina Moscelyne Larkin, with Mrs. Dorothy Perkins of Kansas City, whom — as she was her sole teacher — Rosella Hightower credits for her success.

Most of them attended pow-wows when they were very little and had plenty of chances to absorb the feelings of disciplined Indian dancing.

"Indians do have a wonderful feeling for rhythm," one of the Hightowers suggested, and Moscelyne's brother Lloyd Larkin ventured that "Indians have always demonstrated great determination, lots of perseverance."

The girls even did a bit of Indian danc-

Henry Paschen, Jr., of Chicago, husband of NYC Ballet's Maria Tallchief, with his mother-in-law, Mrs. Alex Tallchief, Fairfax, Okla., whose other daughter is Marjorie Tallchief, Prima Ballerina of the Paris Opera Ballet.

ing themselves. The Tallchiefs have in their family scrapbook pictures of Maria and Marjorie as children, in full Indian costume, demonstrating the dances of their people.

"We took Yvonne to a reservation for lessons, and she was famous all over the country for her Indian dancing long before she was a ballerina," her father — who is a member of Oklahoma's oldest pioneer family — told us.

But that's about as far as the Indian influence goes, the families agreed. The Tallchief girls are nearly half Osage, but Rosella is only one-quarter Cherokee, as is Yvonne, and Moscelyne is one-quarter Shawnee.

When did these families realize they had remarkable daughters? "Not really until the girls were older," Mrs. Tallchief volunteered. "We hoped Marie might be a pianist, and were afraid Marjorie would turn into an acrobat." The Tallchief girls seemed to have a surplus of abilities and were two years ahead of their classes all through school.

"They decided to devote all their time to ballet after they began dancing professionally in summer opera and the like — sometime during high school," Mrs. Tallchief said.

As for Rosella, her coordination was always top-notch. Before ballet she was a Charleston champion and a whiz at baseball — "and also a tomboy," according to her mother, who took her to ballet school "to acquire lady-like graces." Well, Rosella took to dancing like "a duck to water."

"She just about moved in with me," smiled Dorothy Perkins, who trained Rosella intensively for six years. "I've never seen anyone with such a capacity for learning," she added.

(Continued on page 22)

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INFORMAL REPORT

(Continued from page 21)

"We gave Yvonne dancing lessons because of her kindergarten teacher," Mrs. Chouteau admitted. The teacher said Yvonne had "perfect rhythm" and was the "star of the rhythm band." Yvonne's talent sort of "sneaked up" on the Chouteaus, who both are musicians. They gave Yvonne lessons "as a matter of course." Her grandfather was a music teacher for thirty years.

"Moscelyne danced just for the love of it," her mother and teacher recalled. "She was my daughter, and I couldn't tell about her talent 'til she auditioned for Mordkin once when we were in New York. He raved, so then we knew."

There were a few obvious conclusions that the parents stressed unwittingly. As Mrs. Tallchief put it, "You have to make your own opportunities — and you have to be prepared for them too."

Marjorie, for example, had so perfected the competition turns in *Graduation Ball* that Ballet Theater hired her — right out of high school — as a soloist.

Rosella's family remembered that when the Ballet Russe de Monte Carlo came to Kansas City, Rosella, then a teenager, followed Massine around all day until he agreed to audition her. The audition resulted in a contract!

Both Maria and Rosella got their "big breaks" because they were prepared to fill in for a soloist at a crucial moment.

"For Maria the 'break' came just a year after she had joined the Ballet Russe de Monte Carlo," her mother recalled. "Maria had danced the Chopin *E Minor Concerto* with Cyd Charisse in the Hollywood Bowl during high school days. So, when Alexandra Danilova — who was doing the very ballet for Ballet Russe — suddenly became ill, Maria was ready to fill in for her."

For Rosella the ballet was *Giselle;* the place — the Metropolitan Opera House; the occasion — Alicia Markova's illness during an Original Ballet Russe engagement there in 1947. The result — stardom for Rosella, who with 101 temperature herself and just over pneumonia, was nonetheless ready to dance the lead. And Rosella's role as Myrtha was filled by Marjorie Tallchief at that performance!

It was immediately afterwards that Rosella was asked to join the Grand Ballet du Marquis de Cuevas, of which she is now the leading dancer. Like Marjorie Tallchief, Paris is headquarters for Rosella, too.

Another common denominator shared

by the Oklahoma ballerinas is parental push; and we're willing to bet that no little credit for their daughters' stunning successes the world over goes to these delightfully modest mothers. There's no getting around the fact that each of them, without exception, virtually withdrew from all social life during the girls' formative years. And all the fathers deserve a gold star for cooperation too!

"We couldn't have gotten along without Daddy as a chauffeur," one of the mothers laughed.

The Tallchiefs, for example — when their daughters' abilities became so apparent — left their native Fairfax for a fifteen-year sojourn in California "in quest of the best teachers."

Yvonne and her mother moved to New York, while Mr. Chouteau stayed behind, during the ballet school years. Moscelyne's mother agreed to let her live with friends in New York for a similar preparatory period.

Father, uncle and two aunts of Rosella Hightower, star of the Marquis de Cuevas Co. L. to r.: Mrs. W. E. Cox, Sherman, Tex.; John W. Pittman, Kansas City; C. E. Hightower, Kansas City; and Mrs. Ann Lambert, Stockton, Calif.

Do these parents, so wise with their own children, have any advice for other fond families?

Most important of all, they feel, is the choice of a teacher. Don't put your child on toe shoes until leg muscles have had at least two years to develop, they warn. And auxiliary music lessons "of some kind" are essential. For greatness, though, there must be "real devotion to the dance," they agree.

Eight years ago the Tallchiefs moved back to Fairfax—to their home, relatives, old friends. Mrs. Tallchief "would rather play bridge than eat," and her husband likes nothing better than a good golf game. (Both Mr. Tallchief and Mr. Chouteau have, in the past, held positions dealing with Indian affairs.) The Tallchiefs would like to be able to see Marjorie more, of course, and her husband

(Continued on page 67)

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REVIEWS

BY DORIS HERING

New York City Opera Choreography
New York City Center
Oct. 19, 20, 24; Nov. 1, 6, 9 — 1957

This season has been a promising one for the New York City Opera. Under Julius Rudel, the new General Director, there has been alertness to musical values and a much more consistent attempt at imaginative staging.

But Robert Joffrey, the new choreographer, encountered the New York City Opera's old, old problem. The management tends to relegate choreography to the same level as costuming — something to be attended to at the last minute. The dancers often go into performance with little or no actual stage rehearsal. And they have to pick their way around props (like the white bench in Act II of *The Merry Widow);* scenic elements (like the cauldron in Act III of *Macbeth);* or monolithic singers (Act I of *Turandot*).

The only production in which Mr. Joffrey's choreography seemed completely effective and comfortable was *Die Fledermaus.* And part of this came from the approach of director Michael Pollock. He fully realized that in the party scene climaxed by the ballet, the stage space is limited by the presence of a large singing chorus. And so when it was time for the ballet, Mr. Pollock found a way of having the stage cleared so that there would be room to dance. And Mr. Joffrey further enhanced the feeling of space by having his little corps of six dancers flow on and off the stage, rather than remaining fixedly behind the soloists, Diane Consoer and Jonathan Watts.

The dance was, of course, a waltz i clean-cut balletic form, with Miss Co soer and especially Mr. Watts impressiv in their bravura solo passages. The nigh that we attended, the dancing receive more applause than most of the singing

In *The Merry Widow* Mr. Joffrey agai employed a straightforward balletic styl for the principal waltz — and again th designs were precise, the dancing blithe The group was led by Diane Consoer an Gerald Arpino.

But there was an inadvertently amusin note in the Can-Can which opened th scene at Maxim's. Beatrice Tompkins le the dance with the tongue-in-chee naughtiness that she used to bring t Balanchine's *Bourree Fantasque.* But th other Can-Can girls were the embodimen of innocence. And when they clustere around Prince Danilo's table to drin champagne, they resembled debutante perched about a tea table.

But at least the dancers disported them selves gracefully on stage. That is mor than could be said for the Merry Widow Waltz negotiated by singers Beverly Sill and Robert Rounseville.

The Celestial City of Peking, as en visaged by Puccini for his opera *Turando* was a land of shimmering song (with th leading roles in the highest tessitur imaginable) and fanciful beings. The were present in the New York City Oper production directed by Vladimir Rosing But the dancing was not of the sam fabric.

It consisted principally of a group o

At Left: Cilli Wang, Viennese dance satirist, in four characterizations.

executioners in repeated jumps that had little awareness of the music. And there was a vapid plastique for maidens in long blue dresses.

In an opera like *Turandot*, where so much of the movement for chorus and secondary characters is grandly stylized, one is always aware of how difficult it is to make singers move harmoniously. Even walking in a procession seems to present problems to them. But the most disquieting procession of all was that of the Toreadors and Picadors in the last act of *Carmen*. They were indeed a self-conscious and dispirited crew. Since they do not sing, it would have made more sense to turn the parade over to the dancers.

The dancing in *Carmen* was confined to a single passage at the Inn of Lilas Pastia. The music here is delightful. Mr. Joffrey's approach to it was totally lacking in Iberian flavor.

Director Margaret Webster has a sure instinct for the dramatic and musical rhythm of Verdi. In her staging of the New York City Opera's premiere of *Macbeth*, Miss Webster seemed always to know when to understate the movement and let the singing fill the stage (as in the Banquet Scene dominated by Lady Macbeth's winged aria) and when to enliven the stage with space-commanding action (as in the Forest Scene with Fleance, pursued by assassins, running and hiding in zig-zag patterns).

And so it is strange that there should not have been more coordination between director and choreographer. The Witch Scene should have reached its climax in the danced portion. Instead, it disintegrated at that point. The dancers, in "trick or treat" costumes, rushed about making thrusting gestures with their arms or carrying their leader (Beatrice Tompkins) in a horizontal diving position.

Also new to the repertoire was the tandem production of Manuel de Falla's *El Amor Brujo* and *La Vida Breve*. Early announcements indicated that Carola Goya and Matteo were to choreograph both works and perform in them. But a week before the premiere, they were suddenly relieved of *El Amor Brujo*, and it was turned over to Antonio Triana.

Neither work is truly an opera. *El Amor Brujo* is a sequence of dances, with a singer appearing occasionally to make chorus-like comment. Its simple theme of true love triumphant over supernatural forces requires a believing intensity of performance. And its climactic Ritual Fire Dance must be just that — a mysteriously atavistic ritual.

The dancers, led by Antonio Triana and Rita Vega, skittered about on the surface of the music. They never really became part of it — and of its shadowy mood.

La Vida Breve is essentially a concert piece. Its action has an illustrative quality that belies dramatic suspense. And the dancing for it is not dramatic but decorative — a Sevillanas at a wedding party. Its four-square patterns led by Carola Goya (looking particularly handsome in a well-fitting red costume) and Matteo, were merely conventional.

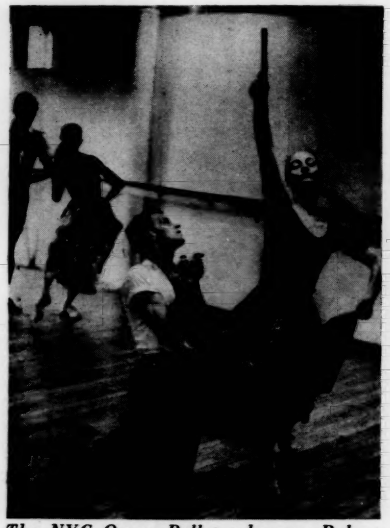
The members of the Spanish-dancing troupe were adequate. But the members of Robert Joffrey's company were far more. They looked fresh and wholesome,

(Continued on page 26)

(Continued from page 25)

and their dancing was on a consistently professional level. In addition to the four featured dancers, the group consisted of Robert Brett, Gage Bush, Alfonso Cata, Francoise Martinet, Marie Paquet and Gayle Young.

Outstanding on the second half of the program was a *Mystery Play* in which the group, with great dexterity, stretched a huge cloth across the stage, slipped under it, and popped their heads through a series of holes. All wore masks, and the resulting effect was that of a German Expressionistic painting.



The NYC Opera Ballet rehearses Robert Joffrey's choreography for "La Traviata." In foreground, Solo Dancers Gerald Arpino and Diane Consoer. In background, Francoise Martinet and Alfonso Cata.

The waltz in "Die Fledermaus" is performed by the NYC Opera Ballet directed by Robert Joffrey. In foreground, Gage Bush and Gayle Young. Francoise Martinet is in background.

Photos by Martha Swope

Henry Street Playhouse Dance Company in "The Bewitched"
Henry Street Playhouse
October 11-13, 1957

Not all witches are ugly. Some are eerily beautiful, like the one that Alwin Nikolais conjured up to motivate his evening-long dance work, *The Bewitched.* Gigantic and glittering, she made the stage come alive and come to rest.

The result was an engrossing and sophisticated excursion into stage imagery. The witch, an on-stage surrogate for the choreographer, summoned a procession of flat figures *(Dancers Ritual),* each backed by a live dancer. The figures disappeared into the flies, leaving the dancers to a series of satirical abstractions —a *Travelogue* with Gladys Bailin softly spiraling among kneeling figures; a deadpan *Dance Hall;* an *Art Show* with Phyllis Lamhut and Dorothy Vislocky, concealed in all-over jersey, making abstract sculptural forms. And to close the first section, there was a bitter little *Puppet Show* with the protagonists (Murray Lewis and Gladys Bailin) turning against their animators.

In many ways, *The Bewitched* was a step ahead for Mr. Nikolais, for it marked an easier balance between theatrical device and movement. One began also to see hopeful glimmerings of a philosophical context.

As usual, his company was beautifully rehearsed, and the mechanical aspects of the program were on a high professional level. The score by Harry Partsch originally had a scenario by the composer. Mr. Nikolais was wise to drop it in favor of his own. The music achieved some lovely oriental-sounding effects and skillfully blended voice and instruments.

Les Ballets Janine Charrat de France
Brooklyn Academy of Music
October 13, 1957

Choreographic naiveté, usually intolerable, can be almost endearing when it stems from honest search. And Janine Charrat is a searcher.

She has emerged from the pseudo-classic atmosphere of the Paris Opera Ballet, has been touched, it would seem, by Jooss and by German Expressionism.

(Continued on page 82)

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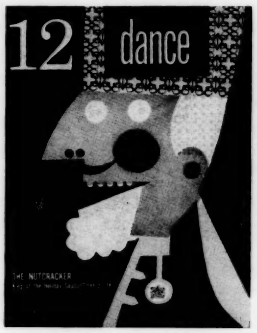

on the cover . . . The Nutcracker, hero and symbol of the ballet of the same name, will have a wider audience than ever this Christmas. The ballet will be performed, in part or in whole, by groups and companies throughout the country. In addition to a holiday season at City Center, NYC Ballet, presents an hour-long version on "7 Lively Arts," CBS TV, 5 p.m,. EST, on Dec. 22. Well-known artist Jerry Kuhl, who designed our cover, is the winner of many awards and the father of three "Nutcracker" enthusiasts.

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IN THIS ISSUE

8 Looking at Television *Ann Barzel*
10 Records for Dance *Rosalyn Krokover*
13 At the Theatre *Leo Lerman*
14 Dance in the Movies: "Sayonara" *Arthur Knight*
17 Report on Oklahoma's Indian Ballerinas & Families *Felicia Henderson*
24 Reviews *Doris Hering*
28 To Dionysius—with Love *Doris Hering*
36 In the News: A Pictorial
38 Small Fry and "The Nutcracker" *Dr. Louis Carp*
41 Close-up of Modern Dance Today: The Private Teacher *Baigell-Streshinsky*
46 Brief Biography: Arthur Mitchell *Goodman-Freyman*
48 "The Nutcracker" on Ice *Betty Duval-Herb Flatow*
50 Champions Prepare for Royal Visitors
52 Books in Review *Lillian Moore*
54 A Galaxy of Young Dancers
56 Beauty and the Dancer: Xmas Shopping *Antonia Dobroslavich*
58 Do's and Don'ts of Ballet Allegro: Part II, Soubresaut and Changement *Thalia Mara-Jack Mitchell*
60 Talk of the Trade *Toni Holmstock*
64 Open Letter: Balletic Warhorses—Retire! *Christina Brundage*
66 In the Mailbox
70 Tap Series: Rhythm *Paul Draper*
73 BALLROOM U.S.A. Viennese Waltz, Hawaiian Fox Trot, Party Fun, *Dorothea Duryea Ohl;* Teen-Age Dance Etiquette, *Betty White;* Dancing and "Going Steady," *Donald Duncan*
90 A Dissenting Point of View: About Folk Dance *Fred Berk*
93 NYC Calendar of Events
93 Shopping Guide

"Je te dedis mes etudes

O Dionysius

Dieu puissant de la

Creation."

Isadora Duncan

BY DORIS HERING

Last September, just a week before the thirtieth anniversary of the death of Isadora Duncan—she died on September 14, 1927—I sat in the sun room of a house in Hillsdale, New York. In my hand lay a fragment of matted red fringe. It had been cut from the scarf that strangled Isadora Duncan.

Outside a storm was brewing. And in the room, the cataclysm of Isadora's life was unfolding—in photograph albums—in paintings—in clippings—in tattered letters—in two little silver napkin rings labeled "Deirdre" and "Patrick" . . . and in that sad piece of fringe. In all, that day at Hillside proved to be both terrible and beautiful . . . a microcosm of Isadora's life.

The Hillsdale house—white with blue shutters and family portraits and a piano with a Spanish shawl—belongs to Irma Duncan Rogers, a member of the original group of Duncan dancers, and one of the girls adopted by Isadora during the First World War. Irma Duncan was generously turning over her collection of Isadora Duncan memorabilia to the New York Public Library.

I was present almost out of idle curiosity. Genevieve Oswald, the Library's Dance Curator, had mentioned that she was going to drive up to Hillsdale to accept the gift. Her husband and three-year-old daughter were going, too. It would be a pleasant early fall outing, with perhaps a picnic lunch on the way.

That's how it started out—by chance. And that's how the first meeting with Isadora must have happened for many people—a chance encounter on the beach at Nice—the casual purchase of a seat to the Kroll Opera House. Like all of them, I, too, remained to be ensnared by a personality that was all-innocence and all-wisdom, all-gladness and all-tragedy. That was, as Gordon Craig said in his *Index to the Story of My Days*, ". . . something quite different from anyone and anything else . . . full of a natural genius which defies description—but she had more than that. Yet there was the tip-tilted nose and the litle firm chin and the dream in her heart of the Irish who are so sweet to know."

Irma Duncan, a lively lady with round blue eyes and the faintest trace of an accent from her native Germany, went quickly through the items. She was not overly sentimental. Sometimes she seemed almost to be ticking off an inventory. (Her quickness was actually that of a person giving up beloved possessions before changing her mind and keeping them.) Sometimes she even displayed the slightly bitter ambivalence of a performer who has had to live constantly in the shadow of a great predecessor.

But through it all, we, too, began to feel that Isadora Duncan must indeed have been "sweet to know." And perhaps most affecting of all on that afternoon was the realization that the towering measure of tragedy and waste that colored the comparatively brief life (she died at forty-nine) of this artist laid no waste around her. It destroyed only Isadora.

Very often, "things" are just that—scraps and bits that belong in a museum case. But the "things" that Irma Duncan so lovingly saved—and many of them she had received from Isadora herself—seemed curiously alive. One by one, they revealed a composite picture of Isadora—the performer—the dreamer—and most urgently, the woman.

The collection reflects the major part of Isadora's career from 1901 to the time of her death. Born in San Francisco in 1878, she had early felt the need to find a means of expression uniquely her own. For a time in 1896 she joined an Augustin Daly theatrical company, dancing a fairy in *Midsummer Night's Dream*. But this was not for her.

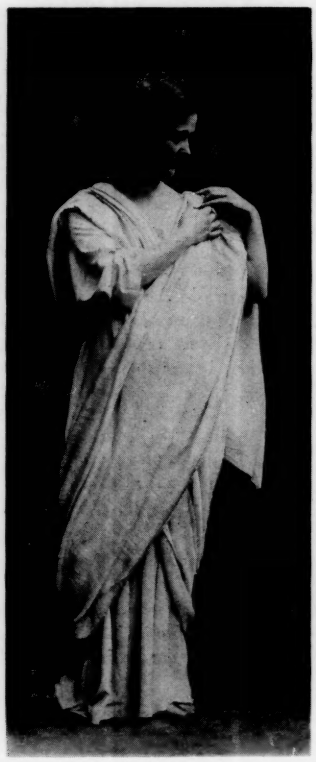
Accompanied by her devoted mother (who played piano for her), by her sister Elizabeth, and more or less sporadically by her brothers Raymond and Augustin, Isadora made the hegira to Chicago and finally to New York. And in 1899 the penniless little clan reached London. Isadora had begun to perform her dances at private parties sponsored by wealthy people. And stimulated by endless hours in museums and galleries, her vision of dance was slowly beginning to emerge.

In a blue leatherette notebook* purchased in Paris, the twenty-three-year-old girl wrote her invocation to the gods. The date was December 12, 1901. The handwriting was feathery, angular, precise, and quite different from the bold calligraphy to be found in the original of the dedication at the beginning of this article

(over)

*All starred items are to be found in the collection of Isadora Duncan memorabilia presented by Irma Duncan Rogers to the Dance Collection of the New York Public Library. The illustrations are also of items in the collection.

Two portraits of Isadora Duncan taken ca. 1908 in Paris



(a dedication which she wrote several years later on the flyleaf of an album* of sketches of her by Jules Grandjouan).

She began the invocation by assuring herself that the gods would laugh at her dancing, and then wrote, "O, ye Immortal Gods who dwell in high Olympus and live on Ambrosia and honey cakes—and pay no studio rent or bakers bills. Thereof—do not judge me so scornfully—It is true, O, Athene, that I am not wise—and my head is a rattled institution, but I do occasionally read the words of those who have gazed into the infinite blue of thine eyes and I bow my empty-gourd-head very humbly before thine altars. And, O Demeter of the Holy Garland, it is true that the beautiful maidens of your broad-wayed-earth would not admit me of their company, still I have thrown aside my sandals that my feet may touch your life-giving earth more reverently, and I have had your sacred hymn sung before the present day Barbarians . . . And O, Iris, of the golden wings, it is true that mine is but a sluggish movement . . . but the wind from your wings has swept through my poor deathly spirit, and I have often brought prayers to your courage-inspiring image, and O, Pan . . . think more kindly of my little attempt to dance in your woody place—and thou, most exquisite one, Terpsichore—send to me a little comfort and strength that I may proclaim thy power on Earth during my life, and afterward in the Shadowy Hades, my wistful sprite shall dance—dance better yet—in thine honor."

The spring of that year found Isadora in Budapest, nostalgic for her native California ("In the world I am a pilgrim, a pilgrim and a mendiante — from California I come . . . California is the land of gold . . . the free glad gold of the oranges") and responding in her typically romantic way to the season, "How beautiful is the spring in Budapest. Just across (sic.) the river there is a garden — could I dance the flowers in this garden as they revel in the spring — could I dance the happiness of one little tree bursting over with blossoms and gladness! I have known many springs — but never such a one — I must stay here longer — I feel something of the youth and strength of this country creeping into my spirit."

And she did stay longer in Budapest, long enough to meet the first important man in her life, the man she refers to in her autobiography as "Romeo" and who was the Hungarian actor, Oscar Beregi.

This, like all of Isadora's full-hearted excursions into love, was doomed to fade. But the memory of spring in Budapest did not. A year later, upon arriving in Florence, she discovered the Botticelli *Primavera.* Day after day she sat transfixed before the painting. A dance was born. The costume* remains — a handful of diaphanous cloth decorated with hand painted flowers. It looked fragile, almost pathetic, as Irma showed it to us. But I remembered Gordon Craig's statement, "She put on some bits of stuff which when hung upon a peg looked more like torn rags than anything else, when she put them on they became transformed."

She was not yet the "Divine Isadora," as the poet Gabriele D'Annunzio called her, or the "Heilige Isadora," as German admirers acclaimed her. She was a slim young girl with a fair complexion, long chestnut hair, and blue, blue eyes. A typical program of her dances included the *Primavera,* a Couperin *Musette, Angel with Viol, Pan and Echo,* fragments from Gluck's *Orfeo,* and a *Bacchus and Ariadne.* The heroic works did not come until later.

Greece was Isadora's spiritual homeland. The pictures* that she carried about to decorate her dressing rooms were principally of Greek sculpture. The seven

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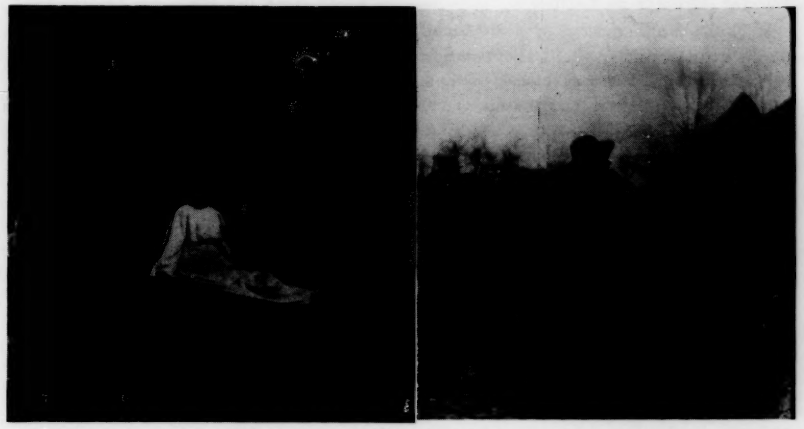


After their meeting in 1905, Isadora and Gordon Craig traveled a good deal. And like all tourists, they enjoyed taking snapshots of each other. Isadora preserved them, along with a few pictures of her family, in a little album.

Isadora's monogram designed by Craig

This Amazon from Epidauros is part of a collection of 53 pictures that Isadora carried about with her to decorate her dressing rooms. Most of them were of classic Greek subjects and reflected her dominant interest in Greece. But there were also several Egyptian and Renaissance subjects.

little books* that she kept at her bedside when on tour included the poems of Sappho, Aristophanes' *The Frogs,* the *Electra, The Trojan Women,* and the *Selected Writings* of Euripides.

In 1902, while gazing at some small Greek statues on her shelf, she wrote in her notebook*, "There a satyr, a nymph, an amazon, an Eros — and the movement of each was beautiful — why beautiful, because the movement of each was in direct correspondence with the form and symmetry of each — therefore the form and the movement were one."

Word for word, this is the credo of every modern dancer who has stepped upon the stage in the last thirty years, a credo that did not bear direct fruit until after Isadora's death. She spoke and wrote always of "The Dance of the Future," a dance "controlled by the profound rhythm of inner emotion," and her vision is being fulfilled in time.

Accompanied by her family, Isadora reached Greece in 1904. And as she wandered joyously through the Parthenon and the Theatre of Dionysius, her feelings about her art began to achieve their ultimate form. She wanted her dance to approximate the function of the Greek chorus — to restore equilibrium when events upon the stage became unendurably tense. In this, she was not to be a performer, but an instrument of the life force.

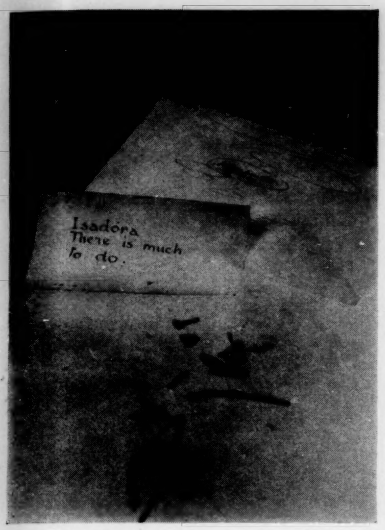
It has always been true that great art movements are born simultaneously in many places. After her year in Greece, Isadora performed in Russia and there found her ideas shared by Stanislavsky, the difference being that Stanislavsky was able to give them a solid intellectual basis and form a pedagogy for his school. Isadora never formed a true pedagogy, nor was she in the least intellectual. Hers was almost totally an intuitive personality. As she said much later on, "I did not invent my dance, it existed before me; but it was asleep, and I awakened it."

Equally intuitive was Gordon Craig, whom Isadora met in Germany during the same year. The son of Ellen Terry, he had by that time abandoned his acting career and was hard at work on a new concept of theatre design. It was almost as though Isadora and Craig had been brother and sister in some other incarnation, as though both of them had been placed on earth to rid their respective

At right: Isadora's joy in her children is reflected in this study taken in Paris in 1912, a year before their death. Six-year-old Deirdre is standing. Two-year-old Patrick is on her lap.

Below: At the outset of World War I, Isadora's Bellevue school was turned over to the army. She came to the U.S. with her company. In N.Y. she adopted the girls, giving them all her name. Photographed by Arnold Genthe are, left to right, Irma, Theresa, Anna, Lisa, Isadora, Erica, and Margot.

Bottom: In the May 24, 1914 edition of the Parisian weekly, "Le Miroir," Isadora wrote an article about dance for children. It was illustrated with photographs like this one taken of her supervising a class at her Bellevue school.



After the death of her children, Gordon Craig (father of the older one) wrote several heartbroken notes to Isadora. Enclosed with one of them was a tiny parchment-like envelope containing dried flowers and the printed card above. Part of the letter is quoted in this article.

arts of the fussiness, the literalness, and the falsities of the Victorian era.

Either one could have written the 1905 notation in Isadora's copybook*, "What was the theatre once? A coming together of thought in its highest form. Action, music, and dance. A meeting place of the nine muses. Where each bore an equal share of honor, an equal share making up a perfect harmony, an absolute balance. Presenting to the audience an entire whole as well as the highest ideal possible of the development of culture of mankind. Where they saw the real man, a man who spoke, danced, sang equally, and an entire production perfectly balanced between words, music, action and dance, expressing by these equal means the complete gamut of man's possibilities."

Isadora and Craig loved each other deeply. And they had a child, Deirdre, born in 1906. But both needed a kind of personal solitude that they could not foresee in marriage. Seven years later, when other attachments preoccupied them both, Craig was still to write in a letter* dated May 15, 1913, ". . . My life, as yours, has been strange — you are strange — but not to me. And my Darling I know how you can suffer and not show more than a smile — I know your weakness which is that of a little, dear little fool . . . I know your strength, too, for I who can taste strength have seen all yours. Never was there one so weak or so strong as you — and all for Hecuba. My heart has often broken to see your weakness . . . my heart has often shaken with *terror* to see your strength. For my heart and your heart are one heart, and an utterly incomprehensible thing it is. *I want to be with you* . . . You and I are lonely — only that. And no matter how many come — or shall come — you and I must be lonely. . ."

But for Isadora, the real loneliness was not to begin until 1913. Between 1905 and 1913 her career soared. There was a tour of Russia; a return to the United States for performances with Walter Damrosch and a symphony orchestra.

In 1909, while concertizing in Paris, she met "Lohengrin" (Paris Singer), a man of means who was to come to Isadora's rescue many times during the remainder of her life.

In 1910, Isadora's second child, Patrick, was born. And for the first time she was serenely happy. Her life flowed smoothly between tending her children and performing. She was fulfilled.

But Destiny, with a force it achieves only in Greek tragedies, chose Isadora. In 1913 her children were killed in an eerie accident. The car in which they rode with their nurse backed into the Seine River. The chauffeur had gotten out to crank it without first putting on the emergency brake.

After this, there were fourteen years more to be endured. Isadora founded two schools, one in France and one in Russia; and she performed magnificently in America, in Russia, in South America, and in France. But her life became a constant struggle against the emptiness created by her loss. So deep was her need for children that the year after the death of Deirdre and Patrick, she had a third child. It never breathed.

There are not too many concrete traces of the children in the Irma Duncan collection. Just a few photographs*, the silver napkin rings*, a set of child's cutlery*, and a letter* written in French that reads, "Dear Mother, We are well. When will you return? Patrick is playing music. I had a good time at the circus. I can read and write now. I send you a kiss." signed Deirdre. And there is a post-script, "Mother, I send you a kiss." signed Patrick. There had been an album of photographs of the children, but Isadora's Russian husband threw it into a fire in 1924. She never forgave him.

But there are some lovely albums* of photographs of Isadora, including one that records journeys made with Gordon Craig and a charming striped one fastened with a braided leather thong and a bit of ivory. In it are fashion photographs of Isadora.

Other mementos act as fascinating signposts in creating an image of Isadora, the professional — the practical image of what she wore and what theatrical equipment she used.

Many people think of her as an eternal Maenad, improvising according to an urge of the moment. But it was only that her art, being true, looked spontaneous. Actually, whether she performed on a lecture platform or in an opera house, the staging was careful. And before she went on, she insisted on the moment of quiet (the moment of concentration often used by performers trained in the Stanislavsky method) when she "went into herself" and found her center.

Early in her career she had met Loie Fuller and had learned the value of variegated stage lighting. And so she carried a set of nineteen Kliegl gelatins*.

(over)

She always carried her own blue curtains.

Isadora's fundamental approach to costuming was not that it should transform the body into something else, or the dancer into another being. It was not a dramatic device. It was merely an escape from nudity.

The three costumes* that Irma Duncan turned over to the library are not Isadora's, but Irma's. But they represent the Duncan costume concept. There was a straight dress* of chiffon-like material, this one dyed in tea, slit up the side, and when worn, bloused by elastic bands and safety pins. There was a heavy red tunic* of the kind that Isadora used in her revolutionary dances. And there was a robe* with a hood, used for dances of mourning. Isadora's was velvet.

And there were the Liberty scarves* — symbol of every "esthetic" dancer for years to come. They were lengths of pure silk (bought at Liberty's of London) used as costume decoration or to wave in patterns. In order to give them a pleated effect, they were twisted, tied in a knot, and stored that way.

Although Isadora's costumes were very simple, she had one minor caprice. When it was necessary for her to wear flowers in her hair, she is said to have preferred fresh ones. Only in Russia, where it was difficult for her to obtain them, did she wear a wreath* of artificial flowers. There is one in the collection, with strands of Isadora's red hair still clinging to it. (After the death of the children, she turned grey. And so she cut her hair and dyed it a gallant red.)

The soft lyricism that has so often been mistaken for Duncan dancing was not Isadora's. Although she performed delicate studies to Chopin or Monteverdi, she was capable of heroic power, as typified in 1921 programs consisting of selections from *Parsifal, Tristan und Isolde. Die Walkure,* and *Tannhauser;* extended selections from *Orfeo* (she particularly loved the Dance of the Furies); and the Beethoven *Seventh Symphony*. She maintained that Beethoven created the dance in mighty rhythm, Wagner created the dance in sculptural form, and Nietzsche created the dancing philosopher.

Like the sea, which remained her constant source of emotional replenishment, her dancing held both calm and terror. And she had great majesty.

Eva Le Gallienne, who knew Isadora well during her last years, described to me Isadora's last performance (Mogador Theatre, July 1927) in Paris. "When the curtain went up," said Miss Le Gallienne, "the Ave Maria was playing. And there was Isadora crouching low upon the ground. She began to rise slowly — very slowly — and she was like some growing thing, some universal force unfolding. And then, with a few simple gestures, she peopled the whole stage. She was surrounded with children, with young boys and girls, with adults. And yet, in reality, she was all alone upon the stage. Like Eleanora Duse, she had the magical power to evoke, to communicate, to penetrate straight to one's heart — but with great economy of means. At the end of that performance, people sat with tears streaming down their cheeks. Or they stood upon their seats shouting and applauding."

Although the Victorian world that surrounded Isadora insisted on depicting her as immodest, this was not true. When greeting people after a performance, she always draped a white woolen shawl* over her tunic. There are photographs* of her in the shawl, looking a little like a mischievous nun.

The look of mischief was rare as the years went on. The capacity for joy, that had once ridden tandem with the capacity for sadness, diminished. She could be hilarious. But she could not be happy. She could make gigantic efforts. And gigantic failures. Her last great effort was the trip to Russia in 1921. She founded a school, leaving the faithful Irma in charge. And she found a husband.

Contrary to her lifelong abhorrence of the idea of marriage, she married the twenty-seven-year-old poet, Serge Essenine. It was the only way that she could leave Russia with him. They came to America, for despite the fact that she spent most of her adult life abroad, she had a Whitmanesque affection for America.

But the trip was a sad one. Clippings* show her in a fantastic Russian garb, a foolish looking, overly dapper boy at her side, being detained at Ellis Island because she had supposedly said enthusiastic things about the Bolshevik regime.

More wandering followed. Poverty, too. Finally she took Essenine, who was an epileptic, back to Russia and left him. He later committed suicide.

Isadora returned to France and made plans for a new school in Nice, And then, on Tuesday, September 20, 1927, there appeared a brief article* in the Paris edition of the *New York Herald.* In part, it said, "It was a sad, motley little procession that followed the body of the greatest dancer since the ancient Greeks . . . a hundred or more marchers, six or seven carriages with mourners, and that was all . . . The last public act of the dancer was to keep a death watch in front of the American Embassy in Paris on the night Sacco and Vanzetti were scheduled to be executed before their last reprieve. With a few friends she stood through the night, a burning taper in her hand . . . Thus Isadora was alone in the world again. After that came times of even greater stress. Her money was gon· so what little property was left her would have been confiscated but for the intervention of friends. She retired to the Riviera, to the Temple of the Dance."

After the death of her children, Isadora refused to ride in a closed car. It was as though she could feel the water seeping in to smother them. But Destiny again played its ironic hand. Isadora met her death in an open car. A trailing end of the long red scarf about her neck caught in a wheel-spoke. She was killed instantly.

But not before she had changed irrevocably the whole course of dance — bestowing upon it her own nobility.

THE END

At left: In 1921 Isadora Duncan opened a school in Moscow. Irma Duncan kept it going until 1929. This portrait of Isadora with her husband, Russian poet Serge Essenine, and Irma was taken in 1922, shortly before the newlyweds left for the U. S.

Iris Studios

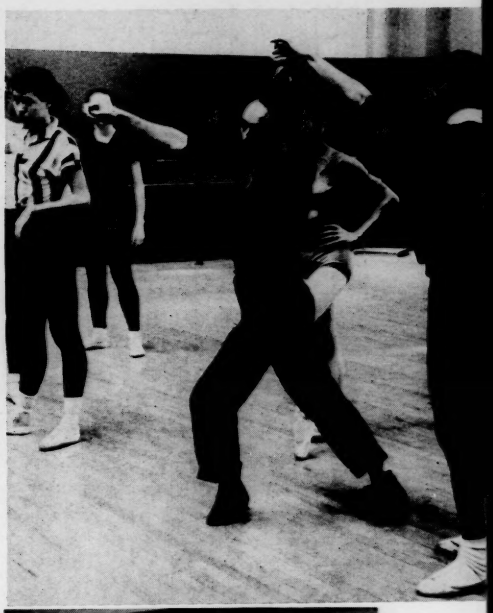
Walter E. Owen

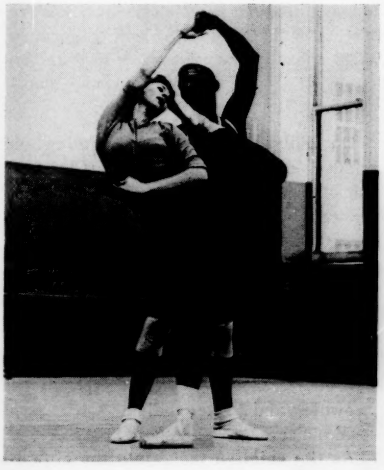
IN THE NEWS

MARKOVA EXHIBITION COVERS 20 YEARS: It was in 1938 that Alicia Markova first came to the U.S. She was then a ballerina in Massine's Ballet Russe de Monte Carlo, and then as now charming audiences with her varied interpretations, which included Giselle and leading roles in "new" works like Massine's "Seventh Symphony" and "Rouge et Noir" (above left). Since then she has many times over established her right to the almost legendary position of greatness that is hers today. She appears this month and next at the Metropolitan Opera in N.Y. in Gluck's "Orfeo" (above right), choreog. by Zachary Solov. The N.Y. 58th St. Music Library presents an Arthur Todd Collection exhibition of dance photos of Alicia Markova, 1938-'58, Dec. through January.

HOLIDAY TIDINGS: Sono Osato will be Mimi, the poor little girl who dreams of enchanted friends in Villa-Lobos' Brazilian Christmas story "The Surprise Box." The work will have its American premiere on Dec. 14 and Jan. 5 at NY's Hunter College by Thomas Scherman and The Little Orchestra Society during its series of Concerts for Young People. "The Surprise Box" combines music, dance, and puppets. Miss Osato's fairy tale friends will be the Cora and Bil Baird puppets, choreography by Fred Danieli.

Photos by Martha Swope





on this page

"AGON" IN PREPARATION: NYC Ballet rehearsals for "Agon," the latest of many Igor Stravinsky ballet scores (see p. 10), took place during November, mostly in the studios of the School of American Ballet. Upper left, Jonathan Watts and Roy Tobias partner Melissa Hayden. Upper right, Balanchine marks a movement for Todd Bolender. Melissa Hayden is behind him, Diana Adams at his right. Center, General Director Lincoln Kirstein, who commissioned the work, confers with Balanchine. Right, Stravinsky and Co.'s pianist Nicholas Kopeikine. Left, Arthur Mitchell and Diana Adams practice a contortionistic movement — note knee pads.

Members of the Co., who have worked with many difficult scores, including Stravinsky's, claim this one is the hardest they have ever had to count. The ballet will be premiered on December 1 at City Center, as part of an all-Stravinsky-Balanchine program that includes "Orpheus," "Apollo," and "The Firebird."

SMALL FRY AND "THE NUTCRACKER"

BY LOUIS CARP, M.D.

When the great German story-teller E. T. A. Hoffman wrote "The Nutcracker and the Mouse King" in 1816, he never dreamed that a Russian named Peter Ilyich Tchaikovsky would one day compose the music for a three-scene, two-act ballet based on the story. Nor could choreographer Lev Ivanov, whose original version was premiered at the Maryinsky Theatre in St. Petersburg (now Leningrad) on December 17, 1892, ever imagine that sixty-five years later the ballet, would be a Christmas favorite in the U. S.

The New York City Ballet, the San Francisco Ballet, the University of Utah Theatre Ballet offer full-length holiday presentations. Dozens of groups throughout the country will celebrate with condensations and with such famed divertissements as the Dance of the Sugar Plum Fairy, Waltz of the Flowers, and the Chinese Dance. George Balanchine's version, based on the Ivanov choreography (Balanchine had appeared in the ballet at the Maryinsky Theatre during his student days in Russia), has its fourth annual presentation this year, Dec. 14-15 and Dec. 23 to Jan. 1 at New York's City Center. The latter also makes a nationwide television debut on CBS on December 22, at 5 p.m., EST.

Dr. Carp, surgeon, who here presents his impressions of the adventures of holiday audiences at City Center, is a member of the Board of Directors of the City Center of Music and Drama, of which the NYC Ballet is an important part. L.J.

On daily matinees and Saturday and Sunday evenings during the Christmas school vacation, expectant and eager small fry can be seen hurrying from east and west to the 3,100-seat City Center Theatre on West 55th Street in New York City. Led by the hands of parents or trooping alongside or behind them, youngsters from three years up are in for an unusual treat. Others arrive in orderly fashion by chartered buses from schools or Brownie and Intermediate Girl Scout headquarters.

As the children move into the crowded outside lobby of the theatre, there are long lines waiting at the box office. Over it hangs a large printed sign, "This Performance Sold Out." Mothers dive into handbags for their precious tickets, keep-

ing one eye on their scurrying children. Some of the youngsters carry on constant small chatter, some dodge back and forth, and still others jump up and down, rapidly clapping bare or engloved hands. Their cheeks are rosy. Hairdos take the form of bobs, pigtails, ponytails, or hair falling loosely over shoulders.

Parents and children swarm around a stocky, bald man with tortoise-shell glasses, who stands behind a small table in the center of the lobby. "Get your *Nutcracker* Ballet Book," he cries, waving one over his head. "Story and photographs." He does a thriving business at a dollar a throw.

Attending a ballet is a new and exciting experience for most of the children. They react with an emotional range varying from awe and wonder to delight and tears.

A mother with two daughters, eight and six, and a small nephew tagging along, says: "They've never been here before. For two days we've been playing the *Nutcracker Suite* on a record. The children don't know what to expect, and they're very excited."

Another mother has eight-year-old triplets by her side. "They all go to dancing school and like other girls they dance to records at home. You see, they act subdued, but actually they're all tensed up." She pats one of the girls on the back.

A little black-haired, dark-eyed girl is asked, "Do you take dancing lessons?"

"Yes," is the quick reply, "would you like to audition me?"

Another girl student dancer is even more ambitious. She inquires of an usher whether ballerina Maria Tallchief would be dancing that afternoon. "If not," she continues exuberantly and in dead earnest, "could I take her place?"

The house manager, Ben Ketcham, a gentle, gray-haired man, maintains a smoothly running organization. He's an old hand at his game, with forty-five years of experience back of him. "This week," he says, "I've some special problems. Parents get dates and times of performances mixed up. Kids get filled up on food, pop and candy and then get upset stomachs. We have lost articles and lost kids. A few days ago, we had a bad one. A woman took a friend's two daughters, eight and nine, to a matinee performance. They were from out of town and sat apart from their escort. She told them to meet her in a specified spot in the lobby after the performance. The woman couldn't find them and went into hysterics. We made a thorough search of the theatre and we had to call the police. Then the woman called the children's mother and learned that they were at a girls' camp reunion in a nearby hotel. They were taken there by their camp councilor. She spotted them alone in the street, crying."

Ketcham is interrupted by an excited woman who brought four children in from New Jersey. She has come on the wrong day. The house is a sell-out and she can't be accommodated. She leaves, completely frustrated and in tears.

"My office," continues Ketcham, "is a storehouse for more lost than found articles. We've had several instances of lost tooth braces. They often take them out during a performance. They also lose clips, handbags, wallets, mittens, scarves, lockets, chains and rings."

Once past the ticket-taker, the young audience finds itself in the wide inside lobby. "Where's the bathroom?" inquire many mothers, and off they go, holding on to a little one's hand. A three-year-old is taken to the powder room by his mother. She waits outside. In due course, he comes up to the lady attendant, looks up at her sheepishly and asks, "Will you button up my pants?"

At the extreme easterly end of the lobby is a check room which gets almost no business from the youngsters. But a small miss zigzags her way through the churning mass of human traffic in the lobby, holding a string attached to four colored toy balloons bobbing about crazily in the warm air overhead. She checks them for the standard fifteen-cent charge.

Ushers are busy in the sold-out house. One of them with long experience comments, "The kids are generally orderly, well-behaved and eager. Sometimes, they give us less trouble than parents." We laughed about a mother who brought a big pillow and classified telephone directory to the theatre. She plumped them on the seat next to her so her daughter could sit higher and see better. And we laughed too about the youngster who almost hit people in the aisle with some irrepressible intermission cartwheels.

By now, practically everyone is seated. The musicians file into the orchestra pit. Some youngsters run down the aisles and survey the instruments and their players, especially when tuning up begins. The musicians hope they won't go through an unwelcome experience they had one afternoon. They were pelted intermittently with chocolate kisses. The perpetrator of the rude byplay was an eight-year-old boy using a slingshot in the balcony.

The house lights begin to dim, and soon the theatre is in almost complete darkness. The chatter, the babble of voices and buzz of conversation end abruptly. But there is, unfortunately, a sporadic

Illustrations from a 19th-Century German edition of "Konig Nussknacker und der arme Reinhold"

(over)

crinkling of cellophane wrappers.

The orchestra is awaiting the conductor's appearance. Loud handclapping greets him. He acknowledges it with several bows. He lifts his baton and the musicians respond with precision. The enchanting music continues as the heavy maroon curtain rises. There is utter silence in the audience. Children on stage move about in radiant and graceful pantomime. One boy in the audience exclaims, "They're real, live people. It's not television, is it?" They're pretty as cakes," cries a three-year-old girl. Her persistent, loud "Who they? What they doing?" compels her father to take her out of the audience.

On stage, Mary, a little girl, her brother Fritz and other children, dressed in the period costumes of the early nineties, peer through a keyhole into a large living room. In it are parents and guests trimming a Christmas tree ten feet high and six feet at its widest. Dozens of lights twinkle in its branches. Red ribboned boxes and more boxes, dolls and toys and drums and a box of sugar plums are scattered under the tree and about the floor. The peepers are soon mingling with their elders.

A tall, stooped, grotesque guest appears. It is Drosselmeyer, the clockmaker. His gray hair falls over his shoulders and a black patch covers his left eye. He is accompanied by a well-mannered boy who is introduced to Mary as his nephew. The children, jumping up and down, surround the old man expectantly, and he dispenses presents. He holds aloft a funny little wooden man a foot high, the nutcracker. He shows them how, by a simple level maneuver, a nut in its mouth can be cracked by its jaws. He presents the nutcracker to Mary and she fondles it lovingly. Her mischievous brother snatches it from her, flings the nutcracker to the floor and stamps on it. Mary, weeping, recovers it, and puts it to sleep in a doll bed. A party dance follows and Mary dances with the well-mannered boy. They all exit.

Mary, wanting to see her wounded nutcracker, steals back into the moonlit living room in her nightgown. She falls asleep with the nutcracker in her arms. Suddenly she is awakened by lots of huge mice scampering about. She races between them in an attempt to get away.

The children in the audience lean forward, attention riveted, but relieved by giggles, titters and guffaws.

"Oh, the mice have such long tails," exclaims one. "Are they real?"

Now the Christmas tree starts to grow. Mary leaps to her feet, wonderstruck. The tree shivers, its limbs widen, and stretching like an accordion, it grows taller, taller, and taller until it is a gaint twenty-one feet high and nine feet wide, its top disappearing above. The Christmas bulbs continue a clear glow on a stage which has gradually become dark.

An optical illusion is created for a blond, curly-haired youngster. "Look, mother," she cries, "the little girl is getting smaller." And then she sees the base of the tree going up, up, up until everything disappears.

The spectacle evokes wild applause with exclamations of "Beautiful!" "Wonderful!" "Where did the tree go?" "How do they do it?"

There is a battle between the mice and a group of toy soldiers. The soldiers are led by the Nutcracker. The crack of rifle shots is heard, swords gleam, and a cannon shoots colored-paper cannon balls. Along comes reinforcement for the beleaguered mice — their seven-foot Mouse King, sword in hand. He engages the Nutcracker in a fierce and exciting duel. The Mouse King is just about to slay him when Mary stuns him with a blow on the head with her slipper. The Nutcracker runs him through with his sword. All the mice and soldiers disappear, but not until a few of the warriors on both sides are captured. The Nutcracker cuts off a gold crown from the Mouse King's head and places it upon the head of Mary.

He removes his large mask-like nutcracker head and, clad in his fine clothes, is clearly a prince, although he also looks like Herr Drosselmeyer's nephew. In gratitude for having saved him, the Prince

now leads Mary, who wears a crown like a princess, to a magic wonderland.

As the scene changes, they find themselves in a moonlit forest. Snow begins to fall. The flurries get thicker and thicker, and for the first time the ballet ensemble appears, doing its beautiful dance of the snowflakes, pirouetting, whirling, gliding softly.

"My, what a lot of snow," says a youngster to a little friend. "We'll be able to go on sleds."

"Don't be silly," pooh-poohs her companion, "where will you do it?"

A little fellow, sitting on the edge of his up-turned seat, blurts out, "Where are the mice?"

The Prince and Mary reappear. He leads her out of the forest with gentleness and gallantry. And the first act is over with loud applause, terrific chatter and breathless excitement.

The twenty-minute intermission is welcome. Rest rooms are crowded. The candy stands are surrounded by children yelling their little heads off. "This is our busiest time of the year," sighs a distracted young man at a stand. "The kids flock around me all at once, and as luck would have it, we're often sold out of just the candy they want." A bell rings, indicating the end of the intermission. Two porters clean up the red-carpeted floors of the lobby. It is a shambles of ticket envelopes, candy wrappers, drinking straws and their tissue paper sheaths, and cone-shaped cardboard cartons dry of orange drink.

The musicians file into the orchestra pit again. There is loud chatter as the audience gets seated for Act II. Hand-

(Continued on page 92)

CLOSE-UP OF MODERN DANCE TODAY:

THE PRIVATE TEACHER

PHOTOS BY TED STRESHINSKY

Pre-schoolers adventure in movement on Ann Halprin's Marin County Dance Deck. Teacher accompanies on auto-harp.

Above: The children end their dance class with a run and a leap. They're en route to art class. Ann Halprin at left.

Left: This young man enjoys his percussion period, during which he has the opportunity to accompany a dance class of which his sister is part. Mrs. Halprin believes that it is important for children to comprehend all the arts as related to dance, and draws upon stimuli of poetry, drama, painting and sculpture, too.

Modern Dance Today *(Cont.)*

This is the 2nd in DANCE Magazine's CLOSE-UP OF MODERN DANCE TODAY series. Last month we looked at some avant-garde choreographers. This month, in order to know more about the teacher who has her own studio, we focus on California dancer-teacher Ann Halprin.

There still persists a serious misconception about the teaching of modern dance — a mistaken notion that it is "fancy dancing," "interpretive," or just loose-hinged wandering around to music. But this is myth, not fact.

A well-trained modern dance teacher has had years of studio study in very exacting professional modern dance schools, as well as a fair amount of performing experience. Many gravitate to centers of modern dance activity for further study during the summer months. And all have learned that modern dance is a serious discipline in which space, form, rhythm, improvisation and, not at all least, technique, are major elements.

To teach modern dance well means to teach it creatively, and to do that the instructor must be a master of definite tools, used purposefully, with which he guides the pupil in constuctive training.

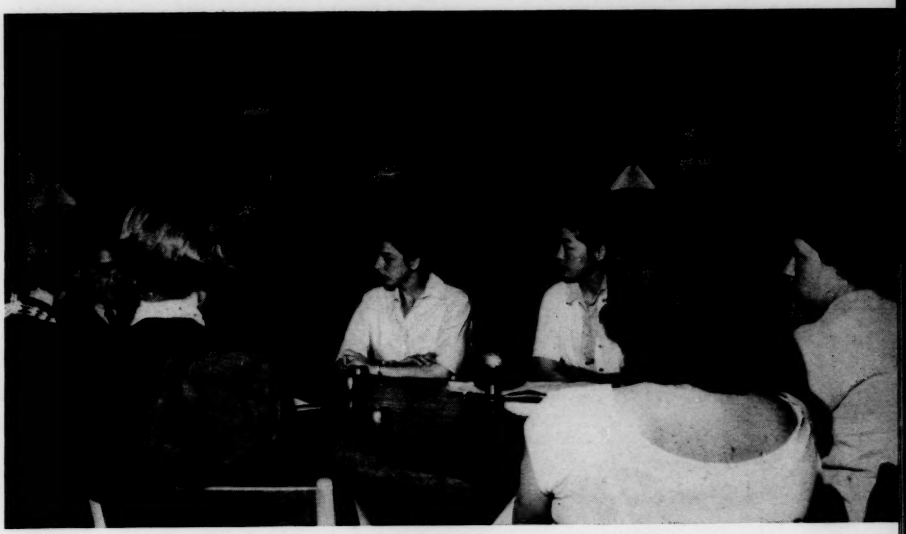
While Ann Halprin's physical and community setting are particularly attractive,

Right: Children learn the techniques of sensory perception in many ways. Here they start a hand exercise which will later be used for motivation in dance movement, as well as for parallel sculpture exercises in modeling clay. A gentle sense of group awareness is beautifully evident.

and her outstanding achievements are, of course, the result of her background and talent, she nevertheless also reflects the kind of modern dance experience which, with variations, approximately 800 trained private teachers throughout the country are offering to their communities. L.J.

Marin County lies at the northern terminus of the Golden Gate Bridge in California. And though it is only a bridge ride away from San Francisco, its 150,000 residents boast of eight art galleries, a symphony orchestra, an opera group, many little theatres, at least three flourishing dance centers, and some of the country's finest scenery spread out among its towns, valleys and mountain tops. Even its Chamber of Commerce strongly endorses culture as a good thing to have around.

In this enviable environment, well-known concert dancer and teacher Ann Halprin is something of a county celebrity. Born in Winnetka, Illnois, student of Margaret H'Doubler at the University of Wisconsin, and later associated with the Humphrey-Weidman Co., Mrs. Halprin is married to landscape architect Lawrence Halprin, and the outdoor Dance Deck which he built for her acts as an experimental



Above. At a board meeting of the Marin County Dance Cooperatives, parents discuss schedules. Note father 2nd from left.

(over)

Members of the Dancer's Workshop of Marin make the costumes and compose music for the dances they create. A number of the members of this serious study group fulfill the demand for teachers in the dance cooperatives.

workshop for Bay Area dancers, architects, designers and actors. Her credits as a performer include an appearance in the distinguished '55 season of American Dance at the ANTA Theatre in N.Y., and her record as a teacher has some very unique elements.

Ten years ago, when she first came to the West Coast, she gave a lecture-demonstration of children's dance to a parents education group. She spoke of the importance of a child's emotional growth through kinesthetic awareness and of increasing his sensitivity to movement when it is used as an expressive medium. The parents of this semi-rural and commuting county, knowing a good idea when they heard one, asked just what they could do to give their children dance lessons. "You supply the children," she said, "I'll teach them."

Today the Marin County Dance Co-operatives involve more than 800 boys and girls, ages three to sixteen, who are studying modern dance at two co-operatives in the county and at four others scattered throughout the Bay Area. The co-ops are non-profit groups and are connected rather loosely by a governing board headed by Mrs. Halprin. Families in each group share responsibilities for its functioning. Fathers assume overall financial planning headaches, and tend to any legal problems that may arise. Mothers keep each organization running smoothly, and in many cases have formed classes for themselves and their husbands. Together they design exhibits and plan special events to keep the entire community informed of each group's activities. Ann Halprin either teaches herself or supplies the teacher for co-op classes.

All co-op teachers (currently seven) follow Mrs. Halprin's underlying conviction about the importance of imbueing and maintaining in the children a genuine pleasure for discovering dance ideas in all their experiences. The primary motivation is to encourage each child to realize and understand the basic values of creative movement. The student is taught to explore his own mind and imagination, to appreciate the relationships between an idea and a dance pattern, and to seek approval not from the teacher but from himself. He is also instructed in percussion and singing, so that dance becomes an integrated art experience. Classes draw upon the multiple stimuli of poetry, drama, painting and sculpture.

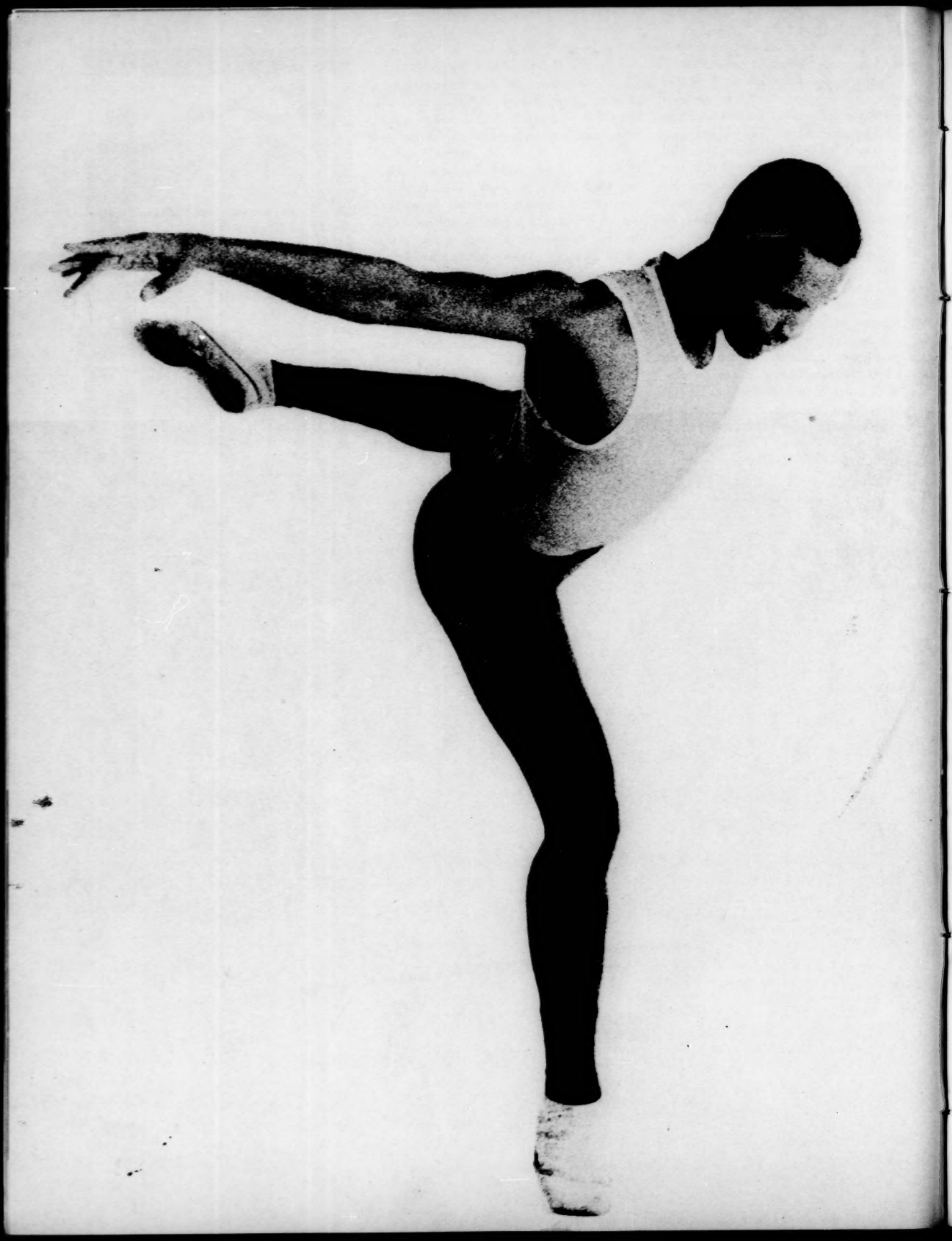
Last season Mrs. Halprin formed The Dancer's Workshop of Marin. This is a modern dance group which presents concerts, predominantly to Bay Area youngsters. Most of the co-ops' teachers are part of the Workshop, and altogether some seventeen dancers, four musicians, and one actor make up its cast. In its appearances to date it has tried to create a dance audience among pre-school, grade and high school students. Though Mrs. Halprin is the company's featured performer, all the dancers have refreshing opportunities for major roles both as choreographers and performers.

Ten years ago the Marin County community was receptive to the idea of dance classes for children. It triggered off a desire for dance knowledge which has reached into almost every county home, and still shows no sign of abating.

Matthew Baigell

Left: A parent group does warm-up exercises in a class designed for body conditioning as well as for offering the pleasures of controlled creative work.

The Dance Deck, designed by Lawrence Halprin, is actually an outdoor stage planted in a hillside grove of redwoods and madronas. It provides a focus for performances by the Workshop, for experiments by theatrical artist friends, a classroom for intensive summer courses, and a stage for performances by Ann Halprin and guest artists like Merce Cunningham and Ruth Beckford, seen below with her, at right, who appeared there in concert last summer.



Photograph by Zachary Freyman: Text by Saul Goodman

ARTHUR MITCHELL

Still in his early twenties, Arthur Mitchell has already had several years of varied and active experience as a professional dancer. This month begins his third year with the NYC Ballet, where he is one of the company's most promising young male dancers. He adds to his solo roles this season with a lead part in the new Balanchine-Stravinsky ballet *Agon*, to be premiered December 1 at City Center (see p. 37 for rehearsal photos). But ballet was not the dance form in which he began his serious training.

A native New Yorker, at the age of ten Arthur was singing in the P.A.L. Glee Club. In junior high school, his guidance teacher, also the social director, saw Arthur "living it up" at a class party and encouraged him to take dance lessons and also to apply for admission to the High School of Performing Arts. And so, after two years of studying tap dancing, he auditioned and was accepted by the HSPA, where he chose to major in modern dance. He appeared in the school concerts, as well as in modern dance concerts with Natanya Neumann and Shirley Broughton and for the Choreographers' Workshop. In 1952, his senior year, he obtained a brief leave of absence to perform in the Gertrude Stein-Virgil Thomson opera *Four Saints in Three Acts* in Paris. Upon graduation, Arthur was the first male student to receive the HSPA Dance Award, presented annually to the student who has shown the most progress during his school year.

Out of school and on his own, Arthur was offered two excellent opportunities for further study. One was a scholarship to continue his modern dance training at Bennington. The other was a scholarship offer from Lincoln Kirstein for study at the School of American Ballet. Although never especially attracted to ballet before, Arthur now decided to give it a try — a decision which has led to his present membership in the NYC Ballet.

But he didn't break off completely with his first love, the modern dance, for during the next few years he participated in concerts with the Donald McKayle Co., the New Dance Group, Sophie Maslow and Anna Sokolow. And he also appeared on TV in the Jinx Falkenburg and Jackie Gleason shows, and in his first role in a Broadway musical comedy, *House of Flowers*. Here, as understudy for the lead dancer, he had the opportunity to "take over" for four weeks.

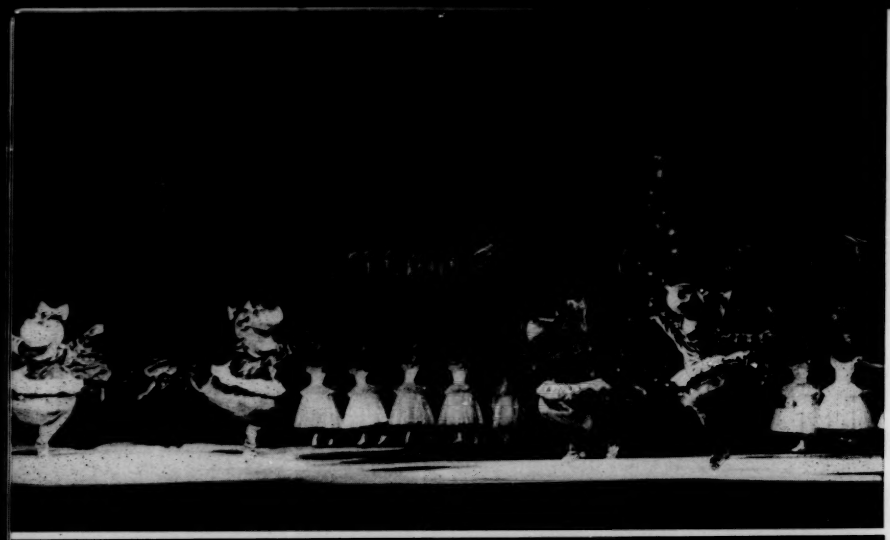
In 1955 he joined the John Butler Co. for TV appearances and a European tour. While in Europe, Arthur thought he would like to remain and study ballet there. But the invitation to join the NYC Ballet changed his mind, and when that company opened its winter season that year, he made his debut in it with a lead role in *Western Symphony* (replacing Jacques d'Amboise, then making a film in Hollywood).

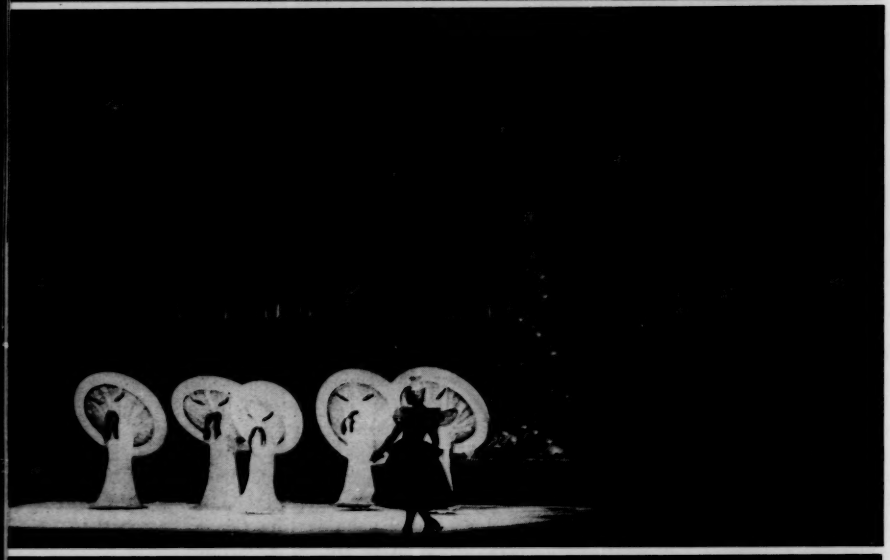
Since that auspicious beginning, Arthur has been given a number of important solo roles. These include Coffee in *The Nutcracker*, the Unicorn (a role he created for the NYC Ballet) in *The Unicorn, The Gorgon and The Manticore*, and lead parts in *Interplay, Pied Piper*, and *Fanfare*.

Appearances outside the company include those for William Dollar in the Ballet Theatre Workshop, in *Arabian Nights* at Jones Beach, and in City Center musicals *Carmen Jones* and *Kiss Me, Kate*. Arthur was assistant choreographer to Rod Alexander for the short-lived B'way musical *Shinbone Alley*, in which he was also dance captain and swing boy (qualified to replace any dancer in the show on short notice). And this past summer he danced at the Newport, R. I., Jazz Festival with Eartha Kitt.

Although he has been active primarily as a performer, Arthur has also done some teaching — and enjoys it very much. He has taught at the Katherine Dunham School, when it was still in operation, and at the Karel Shook Studio. He is currently teaching jazz classes at the Melissa Hayden School in Cedarhurst, L. I.

He is also studying singing. Perhaps one day he will get a dancing-singing lead in a Broadway musical. He would like that.





"THE NUTCRACKER" ON ICE

BY BETTY DUVAL

Choreographer Ron Fletcher, well known for his work in Las Vegas' night clubs, is not an ice skater — he can't manage a single stroke on ice. But he's choreographer of the Ice Capades, giant ice show which has its headquarters in California and tours the country for ten months each year. The John Harris-produced show, with a cast that includes "corps de ballet," specialty acts, soloists, and its own orchestra and stage crew, is housed in large indoor arenas on artificial ice, and attracts family-type audiences in great numbers.

It's no longer news that the mass-audience ice spectaculars use dance direction — the late ballet choreographers Catherine Littlefield and her sister Dorothie were successful pioneers in this arena over fifteen years ago. Ice Capades this season takes another step forward by hiring Aida Alvarez, of NYC's Ballet Arts School, as dance coordinator, to tour with the company and give ballet lessons to the skaters. Until now ballet training has been considered helpful for skaters, now it becomes a must.

Choreographing dance movement for skaters isn't as simple as one might think. Ron Fletcher works closely with assistants Rosemary Stewart and Bob Dench, who translate his ideas into what can be done on the ice. He quickly learned that feet

Top: Production scenes from the current Ice Capades adaptation of "The Nutcracker," as photographed at Madison Square Garden.

Bottom: At rehearsal, choreographer Fletcher requests a "passé" movement, a ballet position difficult to do on skates.

PHOTOS BY HERB FLATOW

and legs must be related to outer or inner edges of the blades. He has found that very little hip movement is possible, although there is great freedom in the use of the arms, hands, head, and waist. He has accepted the idea that his skaters are skaters from the waist down, dancers from the waist up, and that constant motion in space is necessary — a skater doesn't stand still. Everything is broader than in dance performance, and the feeling of speed is almost always essential.

In this year's spectacle, one of the most extravagant of the production numbers is a version, staged by Ron Fletcher, of *The Nutcracker* (another is a less successful presentation of *Carmen* as staged by guest choreographer José Greco). The Ice Capade's *Nutcracker* is an adaptation of Tchaikovsky's music and of the ballet. Although it doesn't attempt to tell the story of the ballet, it reaches for its Act II atmosphere of wonderland fantasy. Fairies shimmer in pristine plastic gowns about a shiny Christmas tree which grows and grows and grows; great mushrooms, when they lift their heads, have delightful Chinese faces; and tutued hippopotami (despite the weight of forty-pound costume heads strapped on with metal shoulder braces) enchant the crowds with lyric arabesques.

Above: Glittering fairies and radiant roses speed across the glassy ice.

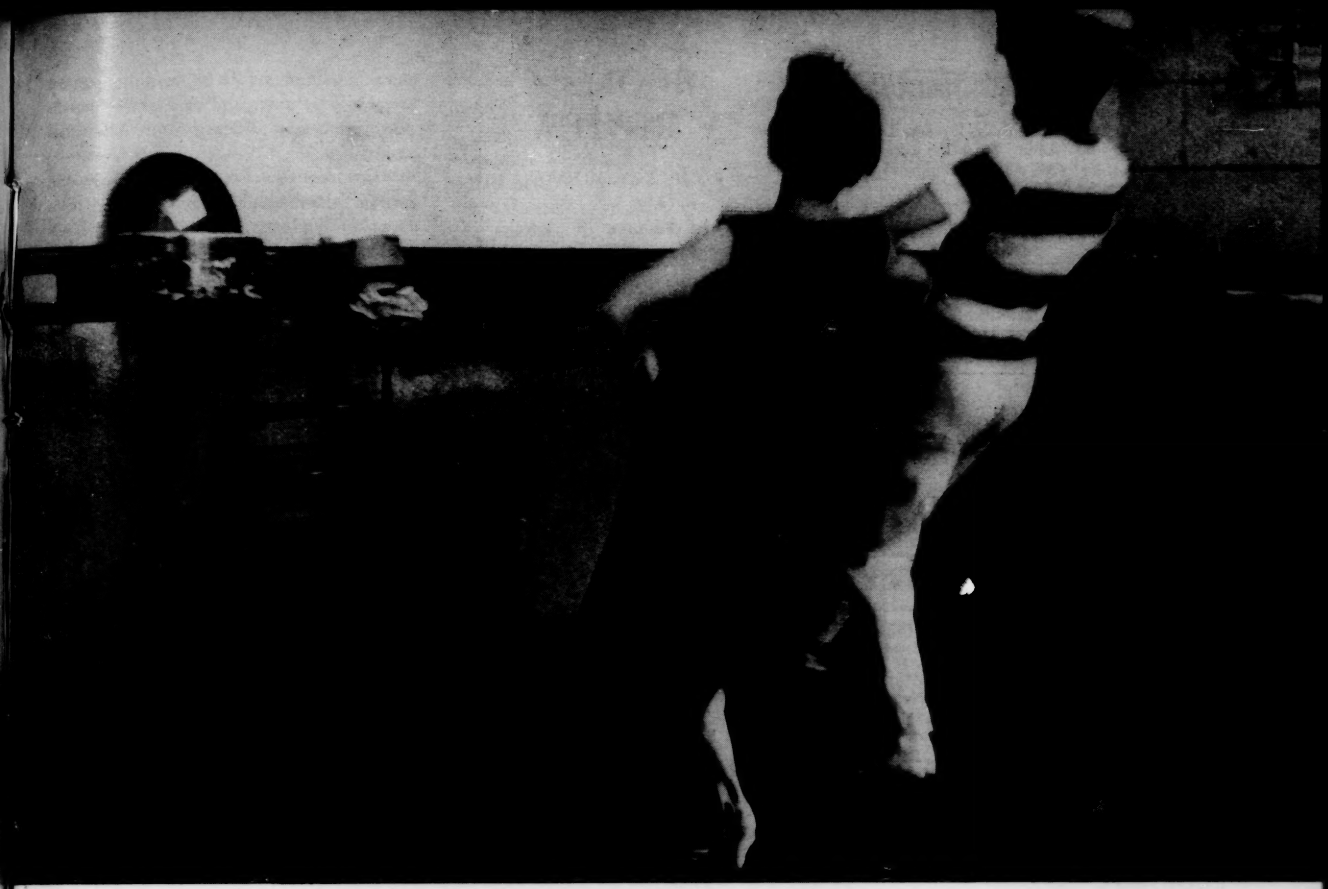
Bottom: In rehearsal, Ron Fletcher and assistant Rosemary Stewart coach a pink-tutued hippo in a dainty "entrechat."

CHAMPIONS PREPARE TO ENTERTAIN ROYAL VISITORS

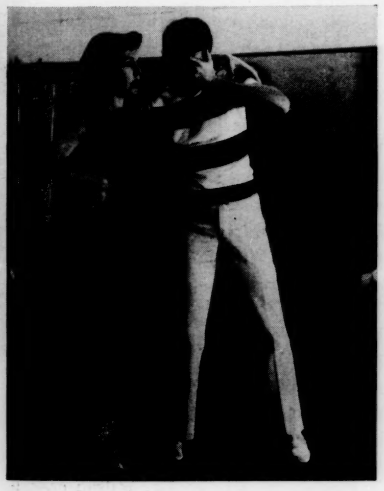
Moods ranging from solemn thought to sprightly action are caught in these DANCE Magazine photos of Marge and Gower Champion, taken during rehearsals for their Oct. 18 performance in Washington, D.C., for Queen Elizabeth and Prince Philip.

Opposite: The Champions dance before "Her Majesty" and "His Royal Highness," as represented for practice purposes by hatbox paraphernalia on the barre.

At the piano is the Champions' longtime accompanist Dick Pribor.



PHOTOS BY JACK B. MITCHELL



In the un-glamor of a Manhattan rehearsal studio it's hard to acquire the right state of mind for a Command Performance. In the workaday surroundings of the Ames Studios, Marge and Gower Champion prepared for their appearance in Washington at the dinner given by Sec'y of State Dulles for Queen Elizabeth and Prince Philip.

Word was that the dancing area in the Pan American Union banquet hall would be roughly the shape and size of a streetcar. Point of focus, where the royal couple would be seated, was the far end. This, plus the complexities of entrances and exits at the opposite end, posed many choreographic problems. To solve them in advance, the Champions found a long, narrow rehearsal space, which they further narrowed with a line of chairs.

But other troubles were lurking. During the show on the great evening the straps on Marge's dress broke! Though the costume stayed in place, she was obliged to dash off the floor in dismayed confusion.

The next day, on arriving home in Hollywood, Marge — still shaken — was handed a surprise package. In it were two green orchids and a note which read:

"The Queen and I enjoyed your dancing very much last night. This is just to express our sympathy for the unfortunate mishap to your dress!—Philip."

THE END

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BOOKS IN REVIEW

By LILLIAN MOORE

My Years with Pavlova
By Harcourt Algeranoff

William Heineman, Ltd., London, 1957. 25 shillings. 213 pages.

Harcourt Algeranoff, an Englishman whose real name is Harcourt Essex, joined Anna Pavlova's company when he was 18, worked up to an important position as character soloist and frequent partner of the great ballerina, and remained with her until shortly before her death. In *My Years with Pavlova* he gives a realistic picture of the company's endless, grinding, fascinating tours, which took him all over the world.

Algeranoff's amusing descriptions of the vicissitudes of one-night stands, which can be every bit as difficult in the East Indies as they are in the American Midwest, are balanced by his pictures of the Taj Mahal by moonlight, the Red Sea at dawn, or a rare all-day excursion on Lake Como. Unlike those dancers who see only the hotel and the stage door in any city, Algeranoff never missed an opportunity to come acquainted with customs, peoples, and arts of countries he visited.

The figure of Pavlova emerges in this book, as in so many others, remote and solitary, isolated by her genius and her fame. Even the fellow artists who were her chosen companions in her own company were seldom her intimates. A word of praise from "Madame" was an event, a gift from her a treasure beyond price, and a chance afternoon spent in her company, outside the theatre, more memorable than an audience with a queen. Nevertheless Algeranoff, who has an extraordinarily keen ear (he has learned Polish, Russian, Japanese and heaven knows how many other languages during his travels), shows us a new, vividly human Pavlova through his direct quotations of her remarks, phrased in the concise, telegraphic style so typical of Russians who speak fluent but far from idiomatic English.

"America good healthy place," she commented during a particularly gruelling tour, "shops open after theatre." (She meant restaurants, as hungry dancers will appreciate.) After a trying session, watching a local dancing class in Manila: "All work very hard, you ask arabesque, they all do attitude! But very sweet." Of inexperienced photographers: "They not understand art of ballet, take picture in middle of step, and then some person who just begin to learn say, 'What this wrong position!' "

"How dare they say there is only one correct school, Algy!" she protested once about a certain narrow and bigoted association of dancing teachers. "There is a good Russian school, good French school, and good Italian school, they all correct!"

Throughout the book there are informal glimpses of people who have become important figures in New York's dance world: Hilda Butsova, Aubrey Hitchins, Vincenzo Celli, Anatole Oboukhoff, the late Boris Romanoff and many others. There are 23 excellent photographs, many of them unfamiliar, and all well reproduced. It is too bad that the editors did not use Pavlova's own distinctive, delicately tapered leg and foot on the dust jacket, instead of the square and sturdy *pointes* they selected.

Algeranoff must be an interesting person to know. I found his book hard to put down, and was sorry to end it.

●

A Dictionary of Ballet
By G. B. L. Wilson

Penguin Books, Inc., Baltimore, 1957. 283 pages. 95c.

I have had my copy of G. B. L. Wilson's *Dictionary of Ballet* for only three days, but I am already wondering how I ever managed to get along without it.

Mr. Wilson has compiled a concise, instructive little book, which crams an extraordinary amount of information into its 283 pages. Penguin has published it in an inexpensive, handy little volume.

The entries in this ballet dictionary fall into several categories. There are brief biographies of contemporary and historical figures in the dance world, and although emphasis on ballet dancers is strong, others are included where their importance warrants it. The sketches range from William Kemp, who danced a Morris from London to Norwich in 1599, down to Jillana, Merce Cunningham, and Pearl Primus. There are authoritative (although necessarily condensed) accounts of key figures in the development of French, Italian, Russian and Danish ballet, including much information which has never before been available in English. Sometimes Mr. Wilson casually tosses in a rare bit of information, such as the birth and death dates for Mlle. Lafontaine, first première danseuse of the Paris Opera.

I was delighted to find an entry for one of my favorite 18th-Century dancers, the British Simon Slingsby, who danced for Noverre. Mr. Wilson has done a great service, too, in straightening out some of those confusing ballet families: the many Taglionis, including the great Marge and her namesake niece; the Gardel brothers; the Tallchief sisters; and the large clan of Vestris.

The descriptions of ballet steps and positions are simple and clear, and although they are obviously intended for the layman, the professional will find them correct. There are also definitions of social and character dances which have influenced ballet, from the Minuet to the Tarantella to the Tango and Charleston.

Ballets are documented, with dates and places of first performances, and names of leading dancers as well as choreographers and composers. Where a ballet has been given in several different versions (as in the case of *La Péri*, now in the repertoire of The Royal Ballet) Mr. Wilson has tried to list all the productions of genuine importance.

With all this wealth of material, Mr. Wilson has managed to achieve an admirable balance, and has apportioned his limited space with considerable discretion, often suggesting the most significant contribution of an artist in a single phrase.

A book without a mistake has probably never been written, but those few which I have chanced upon are of the type which will disturb only the most meticulous historian: Gasparo Angiolini's dates, for example, should be 1731-1803, not 1723-1796; Natalie Fitzjames did not give up dancing in 1842, but was starring in Naples in 1848 and danced merrily across the United States three years later; Louis Duport made his London debut in 1819, two years after Mr. Wilson has retired him; Cia Fornaroli is the subject, not the author, of *L'Arts della Danza*. No doubt other small errors and omissions will turn up, but this is of slight significance in the face of the solid bulk of Mr. Wilson's accomplishment. His task must have been gigantic (especially since the study of dance history is still in such a primitive state), but it was certainly worth the painstaking labor involved.

It is too bad that *A Dictionary of Ballet* has not been issued in a hard-cover edition, in addition to this modestly-priced paper-backed one, for the benefit of those who will undoubtedly give this book hard wear. Perhaps the publishers intend to keep it up to date in new editions, for there is reason to believe that it will become a standard work of reference.

●

More Historical Dances
by Melusine Wood
Imperial Society of Teachers of Dancing, Inc., London, 1956
159 pages. 42 shillings.

Faced with the problem of staging an authentic dance for a period play, pageant, opera, or television show, many a choreographer has been obliged to ferret out a few meager details about style, form, and actual steps of the time. Unless source materials are close at hand, such efforts are likely to be unsuccessful.

Now, in *More Historical Dances* (as in her previous work, *Some Historical Dances)*, Melusine Wood has obligingly concentrated a tremendous amount of research into a few chapters.

The present book describes steps and complete dances which were popular in Italy in the Fifteenth and Sixteenth Centuries, and in Italy, France and England in the Seventeenth. Each chapter includes a clear analysis of the steps used, followed by descriptions of the actual dances. Some of these are drawn from famous sources. There are a *Pavane* and a *Cascarda* from Fabrizio Caroso's *Il Ballarino*, first published in 1581, a *Cascarda* from his *Nobiltà di Dame* (1600), and a *Corrente* from Cesare Negri's *Gratie d'Amore* (1602). These are given in such detail that the experienced dancer or teacher can reproduce them, and the original music, transcribed into modern musical notation, is included.

There are informative sections on social deportment, including the curtsy, the gentleman's bow, and the lady's manipulation of her skirt or train. A simple and practical "Table of Dates" gives a chronological list of social dances mentioned in early books and manuscripts, opposite a corresponding list of important events in English history. Thus one may see at a glance that during the reign of King Henry VIII, the *Galliard* was popular in both England and France, while the *Pavane* was already old-fasioned.

More Historical Dances was published by the Imperial Society of Teachers of Dancing, in London, for use in connection with the *Syllabus of Historical Dancing*. Teachers and choreographers interested in authoritative historical material should find it invaluable; and several of the charming old dances described, requiring a mature sense of style rather than youthful agility, should be suitable for teaching to adult beginners. *THE END*

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Susan Richards, Roberta Swing, Beth Lynn Johannsen, Curtis Inborn, Margaret Meredith of Le Ola D. Stone's Hollywood, Calif., Jr. Ballet Theatre in "Graduation Ball."

Maurie Levin

Brother-and-sister duo Tony and Amelia Casson are students of the Daphne Geard School of Dance in Van Nuys, California.

FOR CHRISTMAS CHEER:

A GALAXY OF YOUNG DANCERS

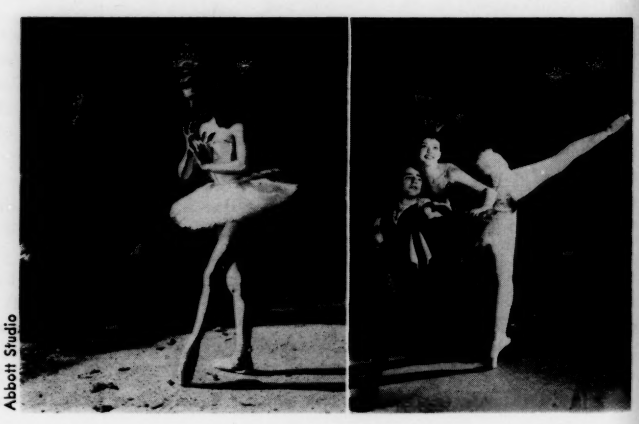
Bernardo Huicochea

Californians Anita Parisi, right, advanced student of the S.F. Academy of Ballet; and Linda Howe and Haldor de Becker, right, of the So. Calif. Ballet Co.

V. Sladon

"Valse Masquerade" performed by Elaine Cohen, center, Virginia Miceli, Linda Cohen, Pichie Vives, Sandra Didritch, Sandra DuBois, and other students of the NYC Nathalie Branitzka Ballet School.

In Ohio: Near right: "Miniature ballerina" Maryann Purmont, student of Shirley Frame Elmore, Cincinnati. Far right: Glen McClaskey and Daryl Baxter of the Ditzi Nagy Academy of Dance, Columbus.



Abbott Studio

Benyas-Kaufman

Young members of Fannie Aronson's Dancing Children during a program of creative dance in Detroit.

Fran Kelsey

Jack Cameron

Doret

Above: Left: Regine Mont-Rosier, from Lavinia Williams Yarborough's Haitian Inst. of Dance, is now on scholarship to NYC Ballet Arts Sch. Center: Diana Scholz of Mrs. Wm. Hain's Sharon, Conn., Ballet School. Right: Carolyn Short and Peggy Rothermel, of the Diane Vallée St., Doylestown, Pa., in "Legend of the Golden Bird."

At right: Carol Kraycirik, Marianne Kraycirik and Nickie Duncan, pupils of the Eloise Glass Studio, Burlington, N.C. Bottom right: Students of the Lillian Zoll Ballet School, Springfield, Mo., in "The Sleeping Beauty."

Westbrook Studios

Above: Activity in Boston. Top: Michele Franchi and Earle Silverman dance a pas de deux in a recital by the Virginia Williams Sch. of Ballet. Center: Diane Comi as Swanilda and Thomas Shanton as Franz in the Baboushkina-Vasiliauskas School's "Coppelia." Botton, l. to r.: Carolyn Goulston, Bill Costanza, Gudrun Vilbig and Alice Leggett in a concert by the Boston Conservatory of Music Dance Dept. Photos by Gordon Norman Shapiro.

H. O. Wiseman

Right: Carol Cook and Sallye Stevens, of Bess McBride Studio, Shreveport, La.

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Beauty and the Dancer

MERRY CHRISTMAS SHOPPING

BY ANTONIA DOBROSLAVICH

Christmas, the time for good will and good cheer, is often preceded by a period of shopping which too frequently leaves one footsore and soul-weary. Noise, rush and weariness contribute to jangled nerves and short tempers.

But the wise shopper is well organized. Prepared lists save time and temper. Two main methods of gift shopping are: buying items first and then deciding who should get what; or listing the recipients and finding appropriate gifts for each.

Whatever the method, it is helpful to list similar-type items which will be found in one department of a store. This obviously helps avoid shuttling back and forth.

Wearing comfortable clothing, especially shoes, is an important factor. Most department stores have a cloak room where one may check one's coat. The less one is burdened, the more comfortable the procedure. Arming oneself with a shopping bag will eliminate the irritation of carrying small items, which often slip away or are left behind.

No matter how easy the actual shopping may be, there is a strain on the body, and the fatigue which is an aftermath can be relieved almost immediately by a few simple indulgences. The first, of course, is the removal of shoes and hose. Hose are just as constricting as shoes, and can cause much discomfort. If there is time for a quiet, relaxing bath, a few minutes' soaking will solve the problem. If not, elevating the feet on a pillow (a hard, angled surface—such as the arm of a chair or sofa—may press on the back of the feet or legs, impeding circulation) for a little while will reduce the ache. A gentle massage from toe to knee will ease aching bones and muscles. If someone else can do it for you, so much the better. If irritations or rough spots have appeared, a little cream or oil gently massaged into the area will help. If the feet are unbearably painful, bathing in hot water, followed by cold, will give almost instant relief.

Many shoppers frequently put off a meal to shop. This is not wise. Shopping is exhausting to most people, and eating—even just a little—will keep energy up.

Morning hours, rather than afternoons, are better for shopping. Stores are less crowded, sales personnel less worn, and the shopper has more energy.

More thought, less effort — and a fine holiday season to you all!

1. Christmas Commedia
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PART II
THE SOUBRESAUT AND THE CHANGEMENT

BY THALIA MARA

The story of jumping begins properly with **temps levé** or **sauté** from two feet.

This provides the beginning student with an opportunity to learn to use his feet and knees correctly and to hold his back strong both in the air and in the preparatory and landing **pliés.**

In the October issue we illustrated the **temps levé** in 1st pos. This same jump should also be practiced in 2nd and 4th pos.

The **temps levé** in 5th pos. is called **soubresaut. Soubresaut** may be performed in its simplest form as shown in our illustration, or, in more advanced stages, the legs may be thrown slightly back as the body is arched. The dancer may remain in place or travel forward, backward, or sideways in performing this step. The simple form of **soubresaut** is an excellent step for beginners to practice along with the **temps levés** in 1st, 2nd and 4th pos.

The dancer stands, erect, in 5th pos.; **demi-plié;** spring straight up, crossing the front foot well over the back foot in 5th pos. in the air (the arms may be held in any given position); alight easily through the insteps into the heels, finishing in a good **demi-plié.** The feet do not change position.

Chzngement de pied is the full and correct name for another basic jumping step, but through usage this has been shortened simply to **changement. Chzngement** is very similar to **soubresaut** except that the feet change in the air, so that if one begins the step with the right foot front he will finish with the right foot behind.

There are two schools of thought as to how far apart the feet should open in making the change. One school holds that the feet should be tightly crossed as in the **soubresaut** and opened as little as possible for the change. The other advocates opening the feet to a very small second position in the air—just enough to pass the heels through with a breath of air.

As in all cases where an honest difference of opinion exists between two schools of thought, one cannot say that either one is incorrect. Both are correct, and it becomes a question of individual taste or preference as to which of the two one considers the most beautiful. My own preference is for the slight opening of the legs, as I feel that this gives more brilliance to the jump.

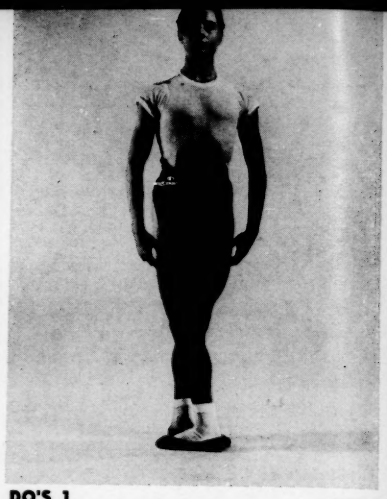
DO'S

1. Ready to begin. The body is well lifted out of the hips, the back is straight and strong, the head erect and the eyes looking straight out, the weight of the body well centered over the balls of the feet.
2. Bend both knees in a good **demi-plié,** pressing them back and out over the toes.
3. Spring straight up, pushing down forcefully through the knees, the insteps and finally the toes. Cross the front foot tightly over the back foot in 5th pos. Keep the body well lifted out of the hips, the shoulder blades well pulled down, the back straight, the head erect, the neck unstrained.
4. The finish of the jump. Alight easily through the three-quarter points to the heels, rolling down the insteps as the knees are bending in a good **demi-plié.** The back is held strong so that the body does not bend forward at the instant of landing. The body is still well lifted out of the hips, the shoulders still down, head still erect, eyes open and looking straight out.
5. Ready to begin as in **soubresaut.**
6. Preparation as in **soubresaut.**
7. Spring straight up as in the **soubresaut,** but allow the legs to open slightly as the heels press forward.
8. Change the feet on the descent, so that the foot which began in the front finishes in the back.

DON'TS

9. A bad preparation and an equally bad landing. Apart from the fact that this is a most unaesthetic pose, it is bad because it makes jumping doubly difficult, as the dancer must throw the body back in order to achieve any kind of elevation. This is a common error in beginning students who have not yet acquired sufficient strength in the back to hold the body upright.
10. The feet insufficiently crossed in the **soubresaut.** The line of the pose in the air is lost. Compare this picture to No. 3.
11. The dancer has not pushed upward with the full force of the downward thrust through the knees and feet. The result is a slack, loose look in the legs and feet, spoiling both the form and the height of elevation of the dancer.
12. Another poor finish. This is a common fault in poorly trained students. The dancer has permitted his back heel to pop up from the floor even though he holds his front heel down. Continued practice without correction of this fault will lead to a shortened and thickened achilles tendon, with resultant loss of elevation and weakening of ankles and insteps.

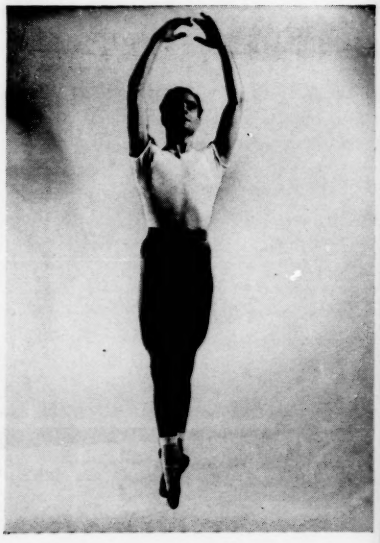
Our model is Royes Fernandez of American Ballet Theatre



DO'S 1

DO'S 2

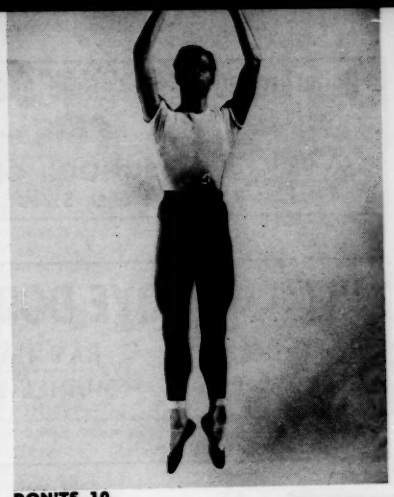
DO'S 3



Photos by Jack B. Mitchell

DO'S 4

DO'S 7



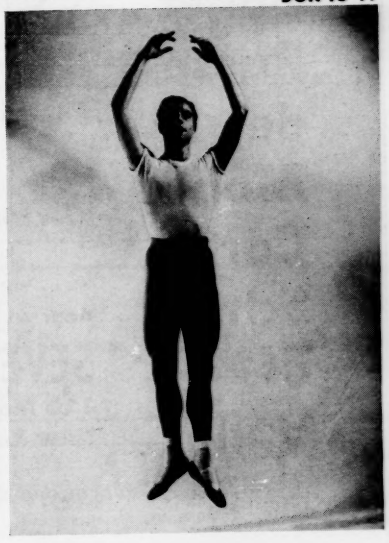
DON'TS 10

DO'S 5

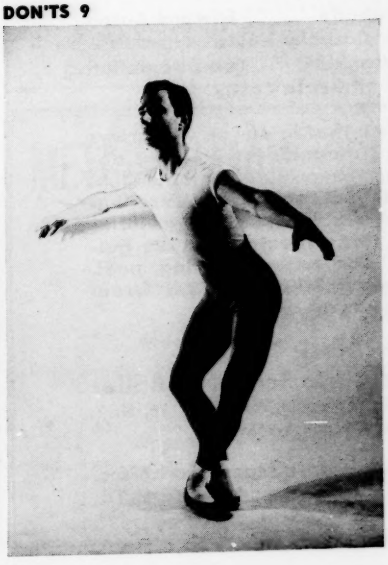
DO'S 6

DON'TS 9

DON'TS 11



DON'TS 12



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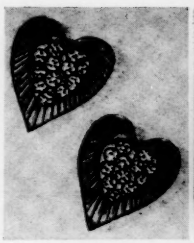
TALK OF THE TRADE

Christmas shopping is upon us, and for once it would seem that it is easier for our readers than ever before. Not only is there a tremendous variety, but the price ranges are wide enough to give everyone an opportunity to do the kind of Christmas shopping that will delight the recipient. By coincidence, we have two luxurious items in heart shape. EVYAN's two golden hearts, one with "White Shoulders," and the other with "Most Precious" perfume essences, are packaged in heart-shaped bottles. CORO has Heart's Delight Jewelry in bracelets, earrings and necklaces at an exceedingly low price. These charming pieces of jewelry can be worn with any type outfit to enhance the wearer. As Coro would have it, "Who needs diamonds when hearts are trump?"



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An ever-welcome gift is something in the line of dance wear, records, and, of course, record players. Another welcome gift to the dance student is an extra lesson or series of lessons at her favorite school.

BY TONI HOLMSTOCK

We have seen some of the films in the series "GREAT MOMENTS OF THE DANCE." Among the higher-priced Christmas suggestions, they would be very welcome indeed. These films very easily serve a duo-purpose. They can be used for entertainment and teaching viewing as well as for study. They have long been needed in the dance field. With so many excellent classic works now being made available by this company — and at a very fair price for what they are — the first purchase can really be the beginning of what used to be a dream — a permanent, personal dance film library.

•

The range of Christmas cards is great this year. DANCE Magazine's own charming cards with their delightful children's scenes — not to forget the particularly important Ballroom Christmas card, and of course the perennial Pas de Deux card. A well-known New York portrait painter has designed a series of medieval cards which are extremely unusual. These are put out by CREEL CARD CLASSICS, and can suit many hard-to-please tastes.

•

BALLET BOOK SHOP and DANCE MART both have a fine variety of gifts and cards, not to speak of all those wonderful books on the dance which are so important for the young student and the teacher as well. Don't forget Thalia Mara's *Third Steps in Ballet*, put out by DOUBLEDAY Co.

•

If you are looking for very special and decorative items to dress up your studio, home and Christmas tree, see or order from BAUM's in Philadelphia.

•

Both ANTHONY's and HERBET's are featuring ballet boxes, the great little carry-alls in which the young dancer totes practice clothes and shoes.

•

DANCE Magazine offers, among other things, the all-important yearly subscription, a wonderful gift reminding the recipient twelve times a year of your generosity and thoughtfulness. Don't overlook DM's note paper with ballet poses in lovely colors. The 1958 Calendar has a variety of dance subjects and a most charming cover of Alicia Alonso and Igor Youskevitch.

(Continued on page 63)

EILEEN O'CONNOR

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TALK OF THE TRADE

(Continued from page 61)

The ROBERTS RECORDER Model 90, first medium-priced magnetic tape recorder with a hysteresis synchronous drive motor, makes its retail debut this month. The new portable recorder offers professional performance at a price level within the range of all hi-fi enthusiasts, selling for $299.50 audiophile net.

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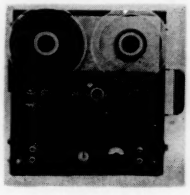

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The SHOP WINDOW has a moderately-priced ballerina doll, 20" tall, beautifully dressed, and flexible. This should delight any young girl, but particularly the dance student, since this doll is dressed in a Bluebird tutu, long dance hose, and real Capezio slippers. She has a pony tail, and is able to assume most dance poses. This company also carries ballet coloring books at an extremely low price.

•

So here at last we have a season where gifts from 25c to $3.00 are obtainable for all those problem people who are interested and concerned with the dance. Look through your DANCE Magazine, study the ads, and we are sure that you will have no difficulty in choosing the right thing for the right person.

THE END

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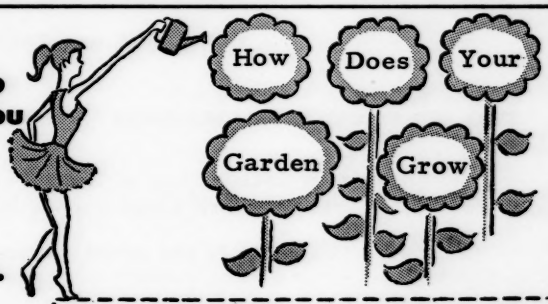

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OPEN LETTER:

BALLETIC WARHORSES . . . . RETIRE!

BY CHRISTINA BRUNDAGE

Tradition is a wonderful thing, and the arts especially are indebted to it. However, an art must keep growing and experimenting. Ballet today *is* making progress by leaps and bounds under Balanchine, Ashton, MacMillan, and many other choreographers, but, strangely enough, the past that they have already triumphed over is, like a super-annuated but still dogged Civil War veteran, still limping along beside them.

The classics (that is, *Swan Lake, Giselle, Sleeping Beauty, Nutcracker,* and *Coppélia*) were once great achievements in their own periods, and their influence exceptional. But how outmoded they are now! The question arises as to whether these ballets are works of art. If the answer is in the negative, why then are they produced and re-produced until it is difficult to go to several performances without seeing at least one of them?

For example, let us take a brief look at *Sleeping Beauty*—one of the "Big Three" along with the full-length *Swan Lake* and *Giselle.* The prologue is as long as an act but lacks its action, and it contrasts lengthy passages of mime, most of which a layman will miss, with some pure dance passages. Just as the choreography is sharply divided into two irreconcilable styles, dance and mime, so there are two types of characters to perform each. The court and Carabosse never dance, the fairies only dance. This basic flaw in construction is perhaps the most serious criticism which can be brought against the classics.

The First Act has the same divisions. There is a feeble Garland Dance which is too much like a Wellesley daisy chain to be a ballet and yet not authentic enough for a peasant dance. The Spindle Scene has no drama (who ever held his breath watching this?). The Vision Scene, which relentlessly hurls the audience a century ahead, has a low-brow, down-to-earth, if not actually realistic, court picnic followed by a dream-like fairy scene, both in completely opposing moods and styles. The last Act has both the best and worst choreography. A noble *pas de deux* for the leads and an exciting solo for the male Bluebird are overshadowed by Russian Trepak dancers, cats, Goldilocks, Little Red Riding Hood, and a final hoe-down which is surely the most undignified thing any princess has ever been subjected to. I have heard many disparaging remarks on these divertissements and yet they remain in every production.

Giselle, the only one of the classics of the French Romantic period, has the advantage of a theoretically good scenario.

The 19-year-old author of this Open Letter is a Junior at Radcliffe College. She is a very serious-minded balletomane who has seen the full repertoires of most of the companies of the Western world.

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The ballet should have been short, having a simple, danced first act, and a mysterious, floating second act. Instead, the first act is stuffed with mime, obvious set dances, and extraneous characters like Berthe, the Duke, the ever-present court and peasants, Hilarion, and Wilfred. The second act has some lovely moments, but on the whole, if done on a well-lit stage, would not look any more like a graveyard scene than the Second Act of *Swan Lake*. (In fact there are some amazing similarities between the group dances of these two second acts.)

The classics fall short of good modern ballets in many ways. Compare them with such works as *Symphony in C*, *Scènes de Ballet*, or *Etudes*, which conform to now accepted art canons. Do the classics have form? Are they consistent within themselves on their approach to translating reality into theatrical terms? Do they have an individual and sustained style or mood? Are they mature? I think the answer must be emphatically *NO* to all of these.

I believe that the reason why the classics are so popular today is that so many people have been fooled into believing, by sheer force of inertia, by constant critical repetition of their excellence —in other words, by propaganda — that these ballets are wonderful.

Every book builds up the classics. Articles are written on whether or not Prince Siegfried had an Oedipus complex or on whether Giselle had the seeds of insanity within her all along in order to assume a meaning in the respective plots to make them acceptable to modern audiences. New productions of the old classics are photographed for popular magazines. From some writers, we would think Fonteyn danced nothing but *Sleeping Beauty* and Markova nothing but *Giselle*.

Just as we are always told that Cadillacs are synonymous with everything wonderful, so we are to believe that the balletic classics rank with Shakespeare's plays. This is an exaggeration, but it is true that people feel that they are subversive or heretical to say that *Swan Lake* is dull or *Coppélia* ridiculous. If a modern ballet were produced along the same lines, what would the critics say? If people expect craftsmanship and artistry today, why don't they question the preservation of ballets of the past which do not have these qualities?

People claim that the classics give an audience an opportunity to compare dancers. This is not due to a superior quality in these ballets but merely to their ubiquitousness. Modern ballets with more rewarding parts, if given as often as the classics, would doubtless be a superior test of the talents of different dancers. Even the early Diaghilev repertoire is more challenging from the point of view of interpretation of roles (*Firebird*, *Les Sylphides*, and *Petrouchka*, for instance).

It is unfortunate to spend so much money on lavish new Cecil B. de Mille-type productions of classics when a company could produce three or four smaller though more rewarding ballets. There will be a time in the future when a number of the best ballets produced today will and justly should be cherished, but ballet's history is not yet old enough for any classics. In another hundred years, ballet will have a fine repertoire of classics drawn from the works produced mainly after the first quarter of the 20th Century; but when today we are told that we must sacrifice artistry to tradition, then the time has come for the 19th Century classic ballet to gracefully retire, like a splendid dowager whose youthful conquests are always memorable, but whom time has dimmed. *THE END*

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IN THE MAILBOX

Dear Editor:

I have read the letters in the October issue from the three indignant citizens of Montreal. Why must people take constructive criticism so subjectively? I personally can find no "undermining" of ballet in Montreal in Mr. Cohen's article on Canadian TV. Besides, the people of Canada should be quite jubilant over the fact that they do have so much ballet action on their TV screens; whether the dancing is of the best or not, they should be very pleased that it is there. . .

How lucky not to be subjected to some of the "cultural trash" that we poor Americans have to put up with. Pure ballet very rarely makes a TV appearance here. The news of the NYC Ballet's one-hour condensation of *The Nutcracker* on Dec. 22 is not much of a consolation, but is to be looked forward to because it is a rare thing. The variety programs that Miss Barzel writes of monthly, such as Ed Sullivan, Steve Allen, etc., are primarily directed toward the special breed of Americans known as the "genus buckwheat," and seem to be dedicated to the glorification of the "red-blooded, all-American bores. . ."

According to the standards of contemporary society, we, as dancers, artists, balletomanes, etc., are all abnormal, and consequently we balance precariously on a tightrope between our beloved art and the demands of society. The only way for us to be true to our art is to take a firm stand, be what we wish, and make no compromises with the "genus buckwheat." (Of course, one can easily starve this way, but for the artist, artistic satisfaction is the only satisfaction.) I was surprised, for instance, that Nora Kaye and Eric Bruhn would and did appear on the Sullivan "hour of fabulous magnificence." Are our top dancers so hard-up that they accept little or no billing and then are given only a sandwiched-in three minutes?

. . . As long as we refrain from complaining and continue to suffer being knocked about in the present-day manner, we can expect nothing better . . . How I envy those Canadians!

George L. Roeger
South Bend, Indiana

INFORMAL REPORT

(Continued from page 23)

George Skibine and their twin sons. George and Alex. But they're happy that Maria is not too far away. She and husband Henry Paschen, Jr., live in Chicago when the New York City Ballet, of which she is the star, is not in season.

The Hightowers maintain their Kansas City home as always, and life's not much different than it's ever been — except that they miss Rosella, who "went to Europe for a three-month engagement and stayed ten years." Then, too, her residence abroad doesn't give them much of a chance to see two-year-old Dominique, their only grandchild, or son-in-law Jean Robier.

Life's a lot of fun for the Chouteaus, as he is retired, and they divide their time between Muskogee, Tulsa and Oklahoma City, all former homes. The Festival brought them a first glimpse of their only grandchild, Christina Maria, who is eleven weeks old.

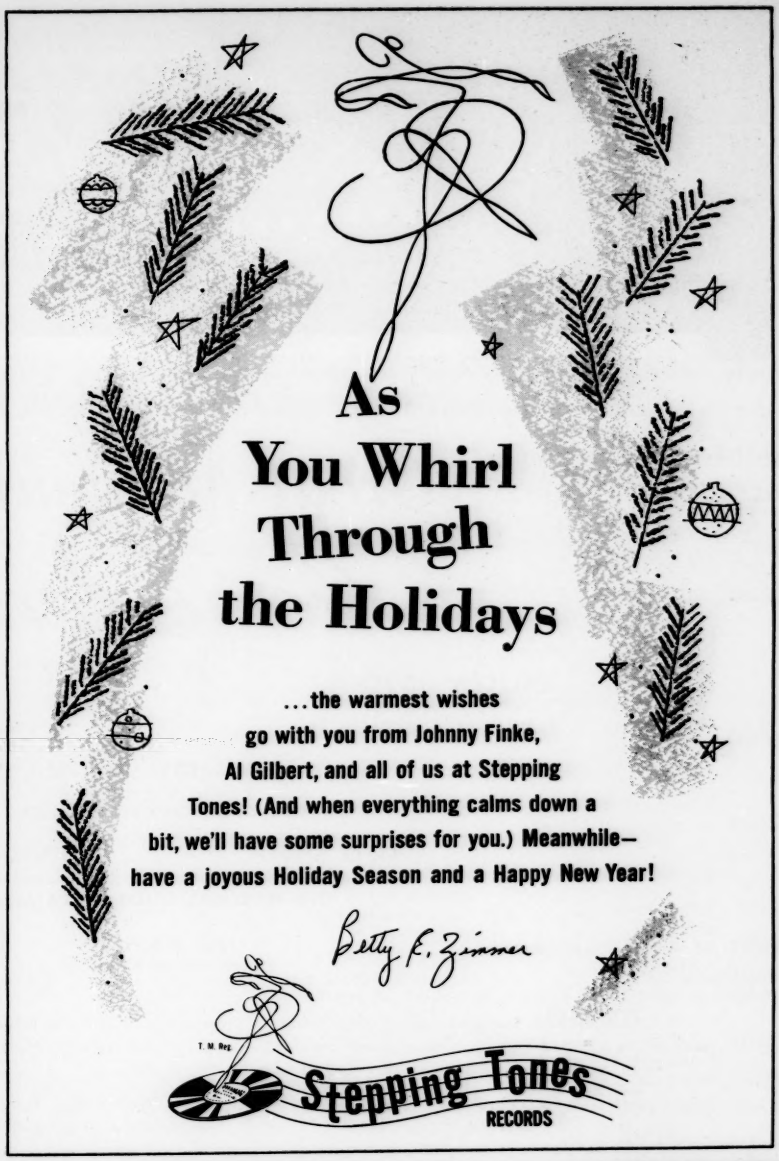
On stage at the Tulsa Municipal Theatre, Mayor George Norvell leads mid-program applause at the Oklahoma Indian Ballerina Festival. The ballerinas received keys to the city, gold ballerina charms, placques commemorating the event, and floral tributes. Dancers, l. to r., Tallchief, Hightower, Larkin, Chouteau.

As for Moscelyne's mother, she's "in clover." Two years ago Moscelyne and her husband, Roman Jasinski, decided that touring with young Roman, Jr., was "not for them." So (after traveling to the Orient and to South America with Danilova's Concert Ensemble), they retired from the Ballet Russe de Monte Carlo to teach in Tulsa.

And what about the future of the next generation in this tradition of talent? Grand-parental concensus is that all the children will study dancing — for "grace and coordination." But as to their ever dancing professionally, "it doesn't matter."

All agree that it's fun to speculate on a Diamond Jubilee meeting in Oklahoma of these children, whose mothers — our native American ambassadors of art — will undoubtedly still be about their business of bringing beauty to the world.

THE END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WHAT IS RHYTHM?

Last month we discussed the meaning of rhythm in music and tap dancing. Here are some of the ways in which that meaning can be effectively realized in various kinds of tap dances.

Before we begin, I would like to comment on two related subjects. First, most beginners are led to believe that for each quarter note you can make one, two, three or four tap sounds, or no sound at all. This is very misleading. The number of tap sounds you make for each quarter note is not arbitrarily fixed. It depends on the time duration of the quarter note and how fast you can dance. A good tap dancer should be able to make about twelve taps a second, and at a slow tempo a quarter note lasts a little more than a second. This means that sixteen taps to the quarter note (sixty-fourth notes, not uncommon in music) should be within the reach of a tap dancer.

Keep in mind that the number of ps to each count is not a function of the quarter note. It is a function of your ability and the tempo of the dance.

The second subject concerns the notation of rhythmic patterns for tap dancers. The much-used 1 *and* 2 *and* 3 *and* 4 is both vague and limited. It is vague because there is no indication of the position or value of "and," and it is limited because it can be used justifiably only to define a series of eighth notes. It is, in fact, used in many other ways to the detriment of a dancer's understanding and scope. For instance, slaps are often counted out as *and* 1 *and* 2 *and* 3, etc. Now slaps can be done in this rhythm, but by far the more usual way is in the form of a sixteenth note and a dotted eighth (since taps have no lasting sonority it would be more exact to write two sixteenths followed by an eighth rest —

PART II

BY PAUL DRAPER

the result would be the same). You can get around this difficulty by explaining that in tap dancing you indicate sixteenth notes by 1 *uh and uh* 2 *uh and uh*, etc., or some similar guttural or aspirant exclamation. Then you can show the sound of slaps by *uh* 1 *uh* 2 and so forth. This leads, for indicating really fast steps, to some sixty *uhs* to the bar. This must be an Indian War Dance and "Pass the Peace Pipe, Harold!"

May we not be spared this atavistic approach? I think learning to divide time by the accepted musical method is no more difficult to learn than grunting. If anyone has any other ideas, I welcome them.

Now to some suggestions for rhythmic patterns. *Fast Dances:* This includes those dances, with or without music, which have a tempo of from sixty to eighty bars a minute. The rhythms most generally used are a sequence of eighth notes — two eighths and a quarter, or three eighths (in triplet form) and a quarter. The accent comes on the strong beats, 1 and 3. At this speed there is not much else you can do if your rhythms are limited to a series of single stops. Try thinking in longer rhythmic phrases than single steps allow. Take an eight-bar phrase and step on the first count of each bar for five bars, then step on 1 and 3 of the sixth bar, 3 of the seventh bar, and on 1 of the eighth bar. Like this: 1, 1, 1, 1, 1, 1-3, 3, 1. It's a basic rhythm (the last four bars make a rumba beat). Now do the whole eight-bar phrase in eighth notes and keep the same accents. Or just use the pattern of the last four bars, the 1, 1-3, 3, 1, and repeat it. The eighth notes by themselves would lend only speed, but the underlying accents will add a very distinctive character.

Now step off two bars (ball changes will do) using one step to each count: 1 2 3 4, 1 2 3 4. Don't accent any beat.

(Continued on page 72)

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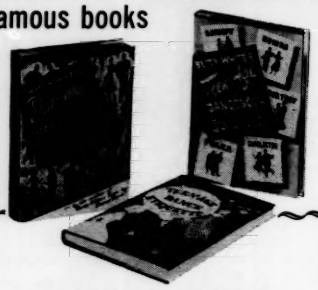

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(Continued from page 71)

Then with large movements step two bars in three beats to the bar. Accenting each step. This is written as three half notes to the bar, with a line and figure three over them (triplets). If this sounds difficult, think of each bar as one count, a whole note, and divide that one count into three parts. This will make three against four and, especially following the two bars of four steps each, it makes a very exciting rhythm at these speeds. The four bars counted out look like this: 1 2 3 4, 1 2 3 4, 1 2 3, 1 2 3. Naturally all the bars are the same length. It is only your division of them that changes.

Next try tapping out (ball changes again) this four-bar rhythm: 1 3 4, 2 3, 1 2 4, 1 3. Accent 1, 3, 2, 1, 4, 3, and repeat. This is more difficult than is apparent, but well worth working for. Naturally, the counts omitted are silent. When you can do this easily at speed with ball changes, add some of the steps that fit the two eighths and one quarter pattern, or the three eighths (triplets) and one quarter. These might be wings or pull-backs. A combination might be made up of step, wing, step, wing, step, pull-back (four sounds), step, step, wing, step, wing, step, pull-back, step. Be sure to retain the accents I have given.

These rhythms are just a few of the many possible ones. How you put them together and how long you use each one in a dance should be up to you. Your selection will depend not only on your skill, but also on the rhythm inherent in the music to which you are dancing. A Scarlatti sonata and *I Got Rhythm* may be the same speed. They should not be treated the same way rhythmically (and of course not in movement). The melodic line will suggest accents and sequences. Listen to it before deciding on your rhythmic structure.

Advanced dancers, when using fast jazz, will find it valuable to use steps which make what I call cluster rhythms, which are analagous to grace notes in music. They have no assigned time value for each note or tap, but they must finish on a demonstrable beat of the music. Some of these steps can produce from eight to eleven taps. Do a series of them, beginning on a strong beat, let the accents fall where they may, and pick up the beat of the music the next time around. It's like coming out of a four-wheel drift in a sports car. This really is difficult and demands a very sure sense of rhythm. So does anything you want to do well.

(Continued next month)

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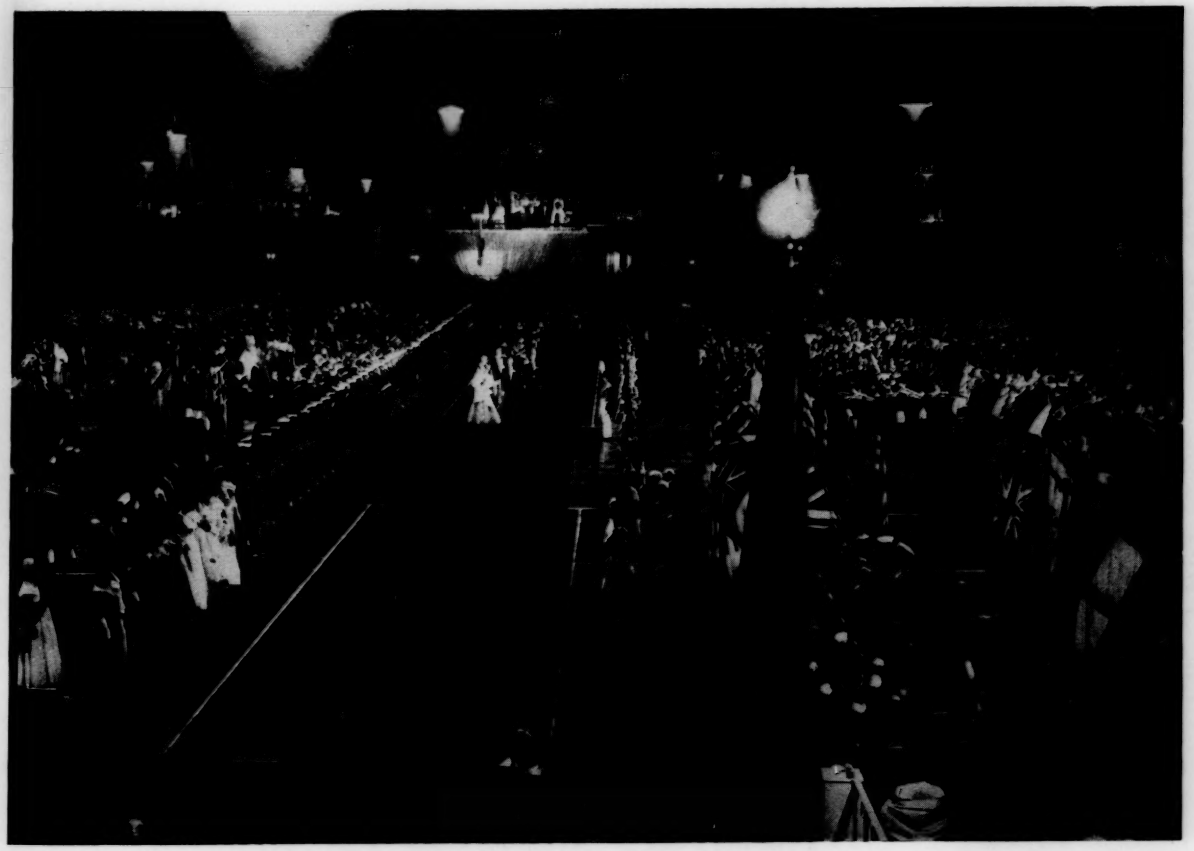

BALL OF THE YEAR: As honor guard and fashionably attired guests stand at attention, Queen Elizabeth, Prince Philip and their retinue head down the red carpet for the "throne" set up at the 7th Regiment Armory in N.Y.C., where the Commonwealth Ball was held on Oct. 21. The Manhattan renters of white-tie-and-tails outfits did a huge business on that day. Dance music for this most formal of formal affairs was provided by Guy Lombardo and his Royal Canadians, at the Queen's request.

OF COURSE YOU WOULDN'T

. . . leave a dance without thanking your hostess.

. . . join a dance without acknowledging your hostess.

. . . be late in claiming your partner for a dance.

Above are three of June Kirkpatrick's attractive drawings for Betty White's *Teen-Age Dance Etiquette* (copyright David McKay & Co., $2.50). McKay is also publisher of Miss White's *Teen-Age Dance Book, Dancing Made Easy* and *How to Mambo.* They are bringing out her *Latin American Dance Book* in January.

DANCING & 'GOING STEADY'

Fun at Dancing Parties for Teen-Agers Being Diminished by Steady-Dating

BY DONALD DUNCAN

A revolution has taken place in the social life of the teen-ager. It has come about with the now solidly established institution of steady-dating. The trend has brought to parents and educators many new problems, consideration of which we will leave in the hands of sociologists.

What we offer here are some thoughts on how steady-dating has changed the dancing habits of the teeners. It is a question of much importance to those who sponsor dance events and to ballroom teachers.

Dress-up dancing dates are becoming fewer and fewer. Beyond one or two annual events, like school proms, their dancing is done in blue jeans and to juke box music. And it's likely that the music for the whole session will be Swing and Rock 'n' Roll. On their own, they rarely do the Waltz or Fox Trot.

Because they are caught in their own new tradition of pairing off, they have restricted their chances to circulate. A high school girl might feel romantically attached to a football hero, but at the same time she might regard her "dream boat" as anything but ideal as an evening-long dancing partner.

Over and over, one hears of the young lady who hangs onto her particular young man for a couple of years. Then the romance breaks up; he's a real drip, she decides. But now what? Suddenly Cinderella wishes she had gone to more dances; she realizes that because of this long period of "going steady," she's on the shelf; she has to begin at the beginning to find a social place for herself among her contemporaries.

In one sense, the teen-agers are becoming stodgy and single-track. Not too long ago the 18-year-olders looked forward to several years of lively participation in their community's social life — before "settling down." Nowadays an astonishing number look forward to high school graduation as the time to get married. And, because they marry long before they can afford to, both husbands and wives go to work. All at once they are old married couples of 19 who think that going dancing is kid stuff.

The emphasis on romance at the puppy stage has affected the teen-agers' attitude toward music. They buy countless popular records, not for dancing, but for "listening" — and they do this listening in a dreamy condition which approaches a Zombie-like state.

As recently as a generation ago, the custom was for the younger set to go dancing in groups. An evening out was a big occasion, a chance to dress up, to make an impression. Everybody then was actually far better acquainted with everybody else. Throughout the evening there would be a frequent exchange of dancing partners. As a result, they all became much better, far more versatile dancers. It was the *dancing* that was fun, and all eagerly anticipated the next opportunity to get together.

We believe that the situation is not hopeless, that it is possible to re-kindle much of that former enthusiasm. Something new in dancing parties, formulated with the utmost inventiveness and imagination, is called for. Obviously, providing a dance floor and hiring a band is not enough. Creating a new concept for tomorrow's dance gathering is a great challenge to all who are interested in the future of ballroom dancing. Since the teen-

agers *are* that future, why not begin by soliciting their opinions and suggestions?

A bright and hopeful project is the National Ballroom Operators' proposed National Teen-Age Dance Club, which would have chapters in each local NBOA ballroom. To such an activity we offer our full cooperation.

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VIENNA TO HONOLULU

A Perennial Favorite, Viennese Waltz; A Novelty Newcomer, Hawaiian Fox Trot

BY DOROTHEA DURYEA OHL

The geography of ballroom dance this month takes us to two sharply differing foreign atmospheres — Old Vienna and the exotic Hawaiian Islands.

Visiting the U.S. from Europe this past summer were Gerd Hädrich and his wife, Traute. They are distinguished ballroom dance teachers in Hamburg, Germany, and they came here as special guests of the Dance Masters of America. At the DMA convention in Detroit, the Hädriches taught Viennese Waltz as it has been standardized for competition dancing in Europe.

This writer, unfortunately, was unable to see the Hädriches, but reports are that their work was much enjoyed and that they themselves are beautiful dancers. DMA has kindly furnished us with their Viennese Waltz notes as published in the convention book, and the Hädriches have sent us some background information on the dance.

Description-wise, as far as step construction is concerned, the waltz step as they outline it in the Natural Turn and in the Reverse Turn would not seem to differ too greatly from our American concept. The biggest difference lies in the meticulously detailed instructions for the placement of a specific part of the foot on a specific step. For instance, in the 1st combination (Natural Turn), the Man must, on Ct. 1, put first the heel on the floor and then the toe; on Ct. 2 he uses the toe only; on Cts. 3 & 4 he is to lead with his toe and follow with his heel; on Ct. 5 it's toe only; and on Ct. 6 the command is "flat foot."

The degree of turn is just as meticulously specified, too. They tell you to turn 3/8 between Cts. 1 & 2, and to turn 1/8 between Cts. 3 & 4. And the man is directed to start the turn from a position facing diagonally center. "Rise and Fall" (meaning to elevate the body weight to the toes and lower it to the flat foot), "No Foot Rise" (NFR), "Sway," and "Contrary Body Movement" (CBM) are indicated,

EXPERTS FROM GERMANY: Traute and Gerd Hädrich, well-known ballroom teachers in Hamburg, provided the viennese Waltz material on which the accompanying article was based. They taught for DMA at their Detroit convention.

too — terms which seldom appear in our American descriptions.

I do not mean that we in the U.S. never dance in that manner. We do — but we tend to take it as a matter of course that a fwd step will be done with the heel slightly in the lead, and a bwd one with the toe touching the floor first; that, in the main, the degree of turn will be governed by what the needs of the moment dictate to the experienced dancer; that rarely do we specify in our notes turns broken down to fractions more precise than "half" or "quarter; and that seldom, if ever, do we direct that a complete turn *must* be started from a specific position in the room, particularly if that position be designated as "diagonal center" (DC).

Bear in mind that they are here concerned with competition dancing, not just dancing for fun, and that European contests are governed by the strictest of rules. At the bottom of this page is a reproduction of the Natural Turn, just as it appears in their description. You will notice the similarity to English notes.

This turns out to be what we call a Right Waltz Turn in 2 waltz steps (one R fwd, the other L bwd), and differs not at all, fundamentally speaking, from what our feet do in making a right turn in what some of our European friends call the American Waltz. But the style is much more rigidly defined — and conformed to — than what we follow in ballroom contests.

The second combination describes the Reverse turn, which, as the name implies, reverses the procedures in the Natural Turn, with these few minor differences: the starting position is given as facing LOD (for the man); the amount of turn is 1/4 between Cts. 1 & 2; the same between Cts. 2 & 3; and on Ct. 3 the man is directed to "cross L ft in front of R ft" and to use only his heel.

"Fwd Change with R Ft" (and "Fwd Change with L Ft"), describing the manner in which they pass from one turn to its opposite (3 Cts.) differs only slightly from the first 3 Cts. as described in the Natural Turn (and Reverse Turn): on Ct. 2, the man is directed to step L fwd (or R fwd) instead of to the side, and the amount of turn is specified as 1/8 between Cts. 1 & 3.

And now for the *piece de resistance* — Fleckerl! About this, Mr. and Mrs. Hädrich have an amusing story to relate:

"Austrian people say that Fleckerl was first danced on small round tables. Dance floors were so crowded that real dance enthusiasts, in exasperation over lack of space, climbed atop the little tables around which they were sitting, thus creating for each couple a private little dance floor. This may be just a story, but it shows how the Fleckerl should be done — danced just on the spot — and really difficult to master."

With this last statement, after studying their notes and trying, solo, to follow them, I am in full accord. It *is* difficult, but well worth the effort. I imagine it is beautiful when properly executed, and certainly different stylistically from the

VIENNESE WALTZ — NATURAL TURN (MAN)

	Step, Foot Position	*Alignment*	*Amount of Turn*	*Rise and Fall*
1.	R ft fwd	Facing DC	Commence to turn right	Commence to rise at end of 1
2.	L ft to side	Backing C	3/8 between 1 & 2	Continue to rise on 2
3.	R ft closes to L ft	Backing DC	1/8 between 2 & 3	Up on 3, lower end of 3
4.	L ft to side and slightly back	Backing LOD	1/8 between 4 & 5	Commence to rise end of 4 NFR
5.	R ft to side	Pointing DC	3/8 between 5 & 6, body turns less	Continue to rise
6.	L ft closes to R ft	Facing DC	Body completes turn	Continue to rise lower end of 6

Footwork: 1. Heel, toe; 2. Toe; 3. Toe, heel; 4. Toe, heel; 5. Toe; 6. Flat foot. *Sway:* To right on 2,3; to left on 5,6. *Contrary Body Movement:* On 1 & 4. *Lady:* The lady's steps are just opposite. She does 4,5,6 of the man's steps in the first part and 1,2,3 in the second part.

NOSTALGIC MEMENTO: The atmosphere of Viennese Waltz is captured in this picture of Fowler and Tamara, celebrated exhibition ballroom team of a generation ago. Photo is inscribed to Mr. and Mrs. Oscar Duryea. Addison Fowler died in March of this year, and his wife, Florenz Tamara, died in 1946.

usual waltz-steps seen her. Let me try to interpret it for you —

NATURAL FLECKERL

The 6 Cts. accomplish TWO full turns to the rt. Description for Man (Lady starts with "4,5,6" of the Man's part).

1. Facing LOD, R fwd (heel, toe) turn 1/8
2. Side L toe (half-wgt) turn 3/8
3. Continue to turn on ball of R ft (toe, heel) — 3/8
4. Side L (heel — inner edge, toe) turn 1/8
5. Cross R toe behind L ft (no wgt) turn 1/2
6. Continue to turn on L ft (toe, heel) — 1/2

No "Rise and Fall," no "Sway," no "CBM."

REVERSE FLECKERL

TWO full turns to *left*.

1. Facing LOD, no step: Turn L ft (on heel, 1/4 left (body turns less) — L ft moves "heel, toe"
2. Side R toe (around lady's L ft) turn 1/4
3. Cross L (toe, heel) in front turn 1/2
4. Side — and slightly back — R (toe, heel, toe) turn 1/8
5. Cross L toe (no wgt) behind R ft turn 3/8
6. Continue to turn on R (toe, heel) — 1/2 — and transfer wgt to L ft (heel) in order to be able to use R ft on next count of 1

No "Rise and Fall," no "Sway," CBM on 1 & 4.

This version of Viennese Waltz bears little resemblance to what I learned years ago from my father, Oscar Duryea, who, in his more than 65 years as a dance master, made numerous trips to Europe to observe and teach; nor is it similar to the way I have danced Viennese Waltz over the years with many European visitors to our shores.

About the only similarity I can see is in the direction for the Fleckerl turns, where so much of the actual turning motion is described as taking place on the ball of the foot or on the toe. (Natural Fleckerl, Cts. 2,3,5,6; Reverse Fleckerl, Cts. 2,3,4,5,6). The Viennese Waltz, according to Oscar Duryea, consisted, fundamentally, of a series of turns accomplished by the male partner taking first a waltz step fwd (1,2,3) turning 1/2 around; the other half of the turn done in this manner: a bwd step continuing to turn, on Ct. 4; on Ct. 5, bring the ball of the free ft to the supporting ft, which retains most of the wgt (similar to the description of Ct. 2 in Natural Fleckerl, which directs "Side L toe — half wgt"); then complete the turn on Ct. 6 by swiveling on balls of both feet, regaining wgt on ft which stepped bwd on Ct. 4 — girl reversing the procedure, starting on Cts. 4,5,6 as described for the man. (See Viennese Waltz, DANCE Magazine, Nov. '55.)

Perhaps the manner in which it is danced in Europe has changed, and we should now call ours "Viennese Waltz, American Style." It also may be that what Mr. and Mrs. Hädrich outline is seen only in European competitions. They say, "Standardization of dance figures is necessary to give competitors and judges a clear conception of how a dance is to be done." This is indubitably true, but I should think it would render the judges' task almost insuperably difficult — with all couples performing exactly alike. It would be rather like contestants in a speech competition all reciting the same poem in the same manner and using the same gestures. Allowing variety and originality would seem to make somewhat easier the judging of two couples evenly matched as to ability.

In the U.S., the Nat'l Committee for Ballroom Dancing has worked out, at the request of the Nat'l Ballroom Operators Assn., a set of contest rules. These do not include set figures — just specifications for good dancing in general, such as rhythm, posture, smoothness, flow of motion, partner-position, foot work, variety of steps, originality, etc.

Personally, I'm all for variety and originality. It's fun to take a step and see in how many different ways it may be done, and to discover in how many different ways the same steps may be put together to form a variety of combinations. Thus my enthusiasm for the Fleckerl, which is, to me, completely new and different. That doesn't mean that I will necessarily do it exactly as described by Mr. and Mrs. Hädrich, and perhaps they won't be able to recognize it as it may eventually evolve on its way to becoming a part of my repertoire — but I'll have lots of fun trying!

ALT WIEN: Ballerina Mary Ellen Moylan waltzes with Hubert Farrington for the cover photo (by Radford Bascome) on this Mercury LP album of Viennese favorites. (Dear Reader: What's wrong with this picture? See album review in Jan.)

HAWAIIAN FOX TROT

Abruptly we shift our dance scene to the Blue Pacific.

"Calypso has slipped; Hawaiian music is to be the '57-'58 musical craze." That's the word from the gentlemen in the recording industry, and already there's plenty of it in the air. How many times lately have you heard *Hula Love* or *In the Middle of an Island?* On TV last month Dean Martin announced that his newest record is *Making Love Ukulele Style.* And just recently the Steve Allen Show originated from the popular Hawaiian Room of the Lexington Hotel in N.Y.C. (during the course of which Dorothy Lamour got back into her historic sarong).

So that ballroom dancers can go along with the musical trend, N.Y.C. teacher Robert Bagar has choreographed a set of routines for Fox Trot — Hawaiian flavor. "Popular native instrumentalists," he says, "have lately been adding an American lilt to the carefree, romantic Hawaiian music. Here's an attempt to give a new look to Fox Trot by a dance which combines its standard elements with rhythmic body movements based on the famous hula."

This material was presented by Mr. Bagar to the Dance Educators of America at their Oct. 13 meeting in N.Y.C., and we are indebted to DEA and to Mr. Bagar for permission to make use of it.

On looking over the notes, you will see that, when Mr. Bagar describes his offering as having Hawaiian flavor added to standard Fox Trot, he was the soul of accuracy. The combination used as his basic step is fundamentally that good, old, tried-and-true routine which teaches side-close movements in both directions: 2 walks and a side-close-step; 2 walks and a side-close-step (SS QQS; SS QQS) — I have been using it myself for years. It is to the QQS movements, in the main, that the Hawaiian flavor is added, changing the placement of the feet somewhat (from the side-close-step format) in the process, while retaining the same basic elements. Mr. Bagar's suggestions for giving it the Hawaiian touch: barely lift feet from the floor; movements rather flat-footed; sway body in manner of hula hip motion.

BASIC

Man (Girl Counterpart)			
Fwd L	S	1,2	1
Fwd R	S	3,4	2
Swd L	Q	5	3
Step in place R	Q	6	and
Step in place L	S	7,8	4
Fwd R	S	9,10	5
Fwd L	S	11,12	6
Swd R	Q	13	7
Step in place L	Q	14	and
Step in place R	S	15,16	8

BASIC IN PLACE

Basic may be done in place by substituting swd movements for the fwd steps, thus:

Swd L	S	1,2	1
Close R	S	3,4	2
* * *			
Swd R	S	9,10	5
Close R	S	11,12	6

STAR TURN (Basic Spot Turn)

Spot turns may be done by varying the Basic In Place, like this: by placing each foot in turn so that they travel on a small circular path, and by substituting for Swd R, Close L —

Close R	S	9,10	5
Swd L	S	11,12	6

Maintain hula-like sway of hips throughout. These turns may be made to either side, and a 1/2 turn in one direction may be immediately followed by a 1/2 turn in the other.

PALM TREE WALK

Similar to Grapevine in its mode of progression. Couple travels swd in LOD, moving alternately, on a slight diagonal, fwd and bwd: one-half of Basic, fwd (Cts. 1 through 8); other half of Basic, bwd (Cts. 9 through 16).

HULA SWEEP

Couple swd to LOD:

Swd L, close R (3 times) SSSSSS, Cts. 1 through 12

Swd L, step in place R, close L — QQS, Cts. 13 through 16

Repeat preceding Cts., begin R.

Photography: Idea House/Bacca

FOX TROT GOES HAWAIIAN: N.Y.C. teacher Robert Bagar and his partner, Iona Cooper, demonstrate Mr. Bagar's new entry into the ballroom vocabulary, Hawaiian Fox Trot. The couple are seen dancing amid the colorful Polynesian decor of the Hawaiian Room of Manhattan's Hotel Lexington.

Mr. Bagar suggests that this may be done in hula style: Swd ft flat; closing ft (on ball of ft) pushing other ft. Adds that Hula Sweep may also be done in Open Pos.

HULA WAIIAN WALK

Conversation Pos.:

Fwd L (Girl, Fwd R)	S	1,2	1
Fwd R (Girl, Fwd L)	S	3,4	2
Swd L (Girl, Swd R)	Q	5	3
Close R, R toe at L heel (Girl, cross L behind R)	Q	6	and
Swd L (Girl, Swd R)	Q	7	4
Cross R in front (Girl, Close L)	Q	8	and

HAWAIIAN CROSS

Basic in Conversation Pos.:

In the Basic, substitute for "Swd L, step in place R, step in place L" —

Fwd L	Q	5	3
Cross R in back	Q	6	and
Fwd L	S	7,8	4

(Girl, same, with other foot)

. . . and substitute for "Swd R, step in place L, step in place R" —

Fwd R	Q	13	7
Cross L in back	Q	14	and
Fwd R	S	15,16	8

(Girl, same, with other foot)

THE FLOAT

Conversation Pos.: Start out same as Hawaiian Cross, then repeat the cross footwork, danced on Cts. 5,6,7,8 (QQS), as often as desired. Mr. Bagar suggests that on each "step-cross in back" the body may imitate the bobbing of waves.

As a good recording, Mr. Bagar recommends MGM's LP, *South Sea Island Magic*, Pua Almeida and his Polynesians.

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SIDELINES SYMPOSIUM

PARTY FUN — HAWAIIAN STYLE

In answer to a request, we've devised a mixer to Hawaiian music, which will give further opportunity for dancers to move their hands and sway their hips in hula style. This could supplement an occasion featuring Robert Bagar's Hawaiian Fox Trot.

For the flavor of this novelty, credit Mr. Bagar with an assist, and also my remembrances of performances by Huapala and her troupe. Of course, we're taking liberty with tradition. I was assured by Huapala's assistant that the true hula is never danced in regulation ballroom positions.

I. CLOSED POS.

MAN (Girl counterpart)

Swd L	Q	1	1
Close R	Q	2	and
Swd L	Q	3	2
Touch R (ball of ft) close to L	Q	4	and
Swd R	Q	5	3
Close L	Q	6	and
Swd R	Q	7	4
Touch L (ball of ft) close to R	Q	8	and

Repeat all.

II. CLOSED POS.

Swd L	Q	1	1
R (ball of ft) at L instep then pushing action into —	Q	2	and
Swd L	Q	3	2
R (ball of ft) at I instep then pushing action into —	Q	4	and
Swd L	Q	5	3
R (ball of ft) at L instep then pushing action into —	Q	6	and
Swd L	Q	7	4
Touch R (ball of ft) close to L	Q	8	and

Repeat all to right.

III. NO CONTACT

MAN: Hands imitate ukulele playing
GIRL: Hands perform hula-like motions
MAN: Remain in place
GIRL: Solo circle in place
MAN: Step slightly swd L (Q)
GIRL: Swd R (Q)
MAN: Touch R (ball of ft) across and in front of L (Q)
GIRL: Slide-close L (Q)
MAN: Repeat preceding "step-touch" 7 times, alternating feet
GIRL: Repeat preceding "swd-step plus slide-close" 7 times, finish again facing partner.

IV.

(No contact. Man — hands extended swd. Girl — hands perform hula-like motions, both hands extended to right.)

1. MAN: Swd L (Q)
   1. GIRL: Swd R (Q)
2. MAN: Close R (ball of ft) to L instep (Q); then pushing action into —
   2. GIRL: Close L (ball of ft) to R instep (Q); then pushing action into —
3. MAN: Swd L (Q)
   3. GIRL: Swd R (Q)
4. MAN: Close R (ball of ft) as before (see No. 2)
   4. GIRL: Close L (ball of ft) as before (see No. 2)
5. MAN: Swd L (Q)
   5. GIRL: Swd R (Q)
6. MAN: Close R (ball of ft) (Q) — see No. 2
   6. GIRL: Close L (ball of ft) (Q) — see No. 2
7. MAN: Swd L (Q)
   7. GIRL: Swd R (Q)
8. MAN: Close R (full wgt) (Q)
   8. GIRL: Close L (ball of ft) (Q) — see No. 2

(MAN remains in place, while GIRL continues to her right. GIRL repeats preceding 8 Cts. finishing full wgt on L on "8")

MAN:

Step slightly swd L (Q)
Touch R (ball of ft) across and in front of L (Q)
Repeat preceding "step-touch 7 times, alternating the feet; finish with L (ball of ft) at R instep
Meet new partner on No. 7, and resume Closed Pos. on No. 8 — ready to repeat all from the beginning with new partner.

MAD BALL: Jack Lemmon and Kathy Grant (who recently became Mrs. Bing Crosby) jive it up in the new Columbia comedy, "Operation Mad Ball."

SOME NEW RECORDS

A Night in Old Vienna, Wal-Berg and Orch., Mercury LP, MG 20243. It may come as a surprise that the Viennese enjoy dances other than the Viennese Waltz. On this LP, along with several beautiful Strauss waltz classics like *The Blue Danube*, there are slow-tempoed waltzes, *Caprice Viennois, The Radetsky March*, etc. When the orchestra finds — and keeps — a good steady beat, it's delightful to waltz to their music; and there is considerable fluctuation in speed, too. It provides romantic mood music for a party, and would give authentic background for Viennese Waltz-type recital numbers. Your record reporter approves the innovation on the label of giving the length of each musical segment in minutes and seconds.

Dance Till Dawn, The Continuous Society Music of Howard Lanin, Decca LP, DL 8612 (33-1/3 RPM). This good

music, with a snappy, steady beat, features mainly quite fast Fox Trots, and quite lengthy ones, too. For instance, one number runs 6 mins., 10 secs., followed by a 5 sec. break; then another 3 min. 50 sec. Fox Trot in the same tempo. This is good for Paul Jones Fox Trots (you know, where the emcee calls for frequent partner changes), since the average record isn't long enough to run a successful Nantucket, as these no's are sometimes called. Good for practicing Peabody, too — nice, smooth, flowing rhythm, although some expert Peabody-ers might not find it quite fast enough. If I "danced till dawn" at this speed, I don't think I'd last. Included is one Viennese Waltz, and one Mambo, medium fast.

EXCUSE IT, PLEASE

The Cha-Cha Chase article last month has, not one, but *two* false sub-headings! On pg. 56, 1st column — "L (or R) Fwd Cha-Cha" and "L (or R) Bwd Cha-Cha" — are titled, respectively "Man's Part" and "Girl's Part." These 2 descriptions should carry *no* heading, since either Man or Girl may do all the forms of Cha-Cha 5's there described.

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NEWS OF BALLROOM DANCE

HERE AND THERE

In England, Princess Margaret has been accused of the scandalous offense of liking Rock 'n' Roll, thereby making it "respectable among the nice people of Britain." The criticism was made in *The Dance Teacher*, publication of the Midland Assn. of Dance Teachers . . . Sputnik has affected even the ballroom world. There are reports from Paris that a dance called *Beep-Beep* is displacing the Cha-Cha as a favorite in the French capital . . . Even the great poets dance. 68-year-old T.S. Eliot *(The Waste Land, Murder in the Cathedral,* etc.) was recently snapped by photographers with his bride on a London ballroom floor. His comment: "I dance only when the floor is very crowded. That's the solution for the bad dancer."

Bandleader-songwriter Abe Lyman died in Los Angeles Oct. 23 at the age of 60. The Chicago-born son of a poor fruit peddler began his musical career as a movie house drummer, at $5 a week. He organized the famous Californians, who made their bow in the L.A. Cocoanut Grove in 1921, and remained there for 5 years — a remarkable record for that period. The orchestra was a top ballroom, recording and radio draw in the 20's and 30's. Among the hits written by Lyman were *Mary Lou, Mandalay, I Cried for You,* and *What Can I Say, Dear, After I've Said I'm Sorry.*

A major casualty in the ballroom field was the Nov. closing of the Arcadia Ballroom in NYC. Rumor has it that the large hall will be leased by its owner, Columbia U., to a large B'way night club operator . . . Ida C. Becker's La Martinique Ballroom in NYC began regular Thurs. eve. Polka nights on Oct 31. Bandleader for the events is ABC-Paramount recording star Ted Maksymowicz, remembered for his Polka Nights at the old Roseland.

The autumn general meeting of the Nat'l Committee for Ballroom Dancing, postponed from Oct. 20, was held Nov. 17 at the offices of DANCE Magazine (full report next month) . . . The technicalities of obtaining formal permission from the *NY Post* to quote from their recent series on the Arthur Murray studios were not completed in time to include the announced feature in this month's BALLROOM USA.

The Dancing Cavalcade, for 8 years a highly popular contest sponsored by the San Diego chapter of the National Smooth Dancers, has now "gone national." The enterprise has been incorporated and registered to operate in NY, Ill. and Calif., and will sponsor 4 final events each year. First will be the Sweethearts Ball, for contestants under 21, to be held Feb. 14 at the Long Beach Civic Aud. The Cavalcade continues as an Aug. affair. The La Fiesta Ball, featuring Latin American dances, is slated for "Cinco de Mayo," and in Nov. the Cavalcade will present a Calif. Harvest Moon Ball. All the events are open to sponsored contestants only. Sponsors may be dance schools, ballrooms, church and civic groups—who have conducted preliminary competitions. Pres. is Jody Elder; VP is Bearl Bennett; Dir. of Public Relations is George Sanger.

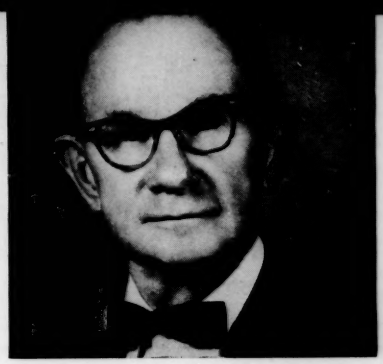
A social season highlight in Phila. was the Nov. 2 Harvest Ball at the Bellevue-Stratford Hotel. 1,000 Main Line notables danced to the music of Jay Jerome and his orchestra. "Gaite Parisienne" was the theme, with NBC's Ben Grauer as emcee for the French revue. Sponsor was the Women's Auxiliary of the Albert Einstein Medical Center.

More Sputnik: Kelly and Jim Gellette of the Baia Dance Studio in Las Vegas write that last month they introduced to 200 teen-agers and adults *Sputnik, the Moon Dance.* "It's easy — if you can walk and count to 4, you can learn it."

MID-WEST BALLROOM NOTES

Ballroom teaching is on the upgrade in the Mid-West . . . Classes, under 3 teachers, are rapidly increasing at the Giordano Dance Studio in Evanston, Ill. Gus Giordano, who has appeared on TV and the B'way stage, is currently associated with the Music Theatre in Highland Park. He specializes in adult classes, and also private lessons and work in clubs . . . Fanchon Stone and her husband have built a handsome, "dream-come-true" studio in Muskegon Heights, Mich., equipped for banquets, shows and large classes. In her 10-week teen-age courses, the students prefer Rock 'n' Roll and Bop, but they also get fundamental training in Waltz and Fox Trot. For intermediate classes she adds Polka and So. Amer. rhythms. She has 13 volunteer assistants, who offer a free ½-hr. session before class for those who have missed lessons or do not get combinations easily, and after each class there is a social hour for practice.

In Huntington, W. Va., Josephine Ford's classes are thriving, reports asst. Jean Dickerson. She begins ballroom classes at the age of 9, stressing etiquette and basic work. They get some R 'n' R, and like the "Chicken" best . . . Cherry Vane of St. Paul, Minn., teaches adults in the Catholic Youth Center and other clubs, and teen-agers in the high schools. Cha-Cha and Bop are favorites there . . . Marian Cole of Chicago has opened a new studio, which is featuring more and more ball-



NON-STOP FAN: Last month 74-year-old John H. Esser of Kansas City, Kans., passed his 1,000th consecutive night of going dancing, reports Harry Roberts of La Fiesta Ballroom, Kansas City, Mo. Esser began his after-work marathon in December, 1954, and has no plans for stopping. Dancing, he says, keeps him young in heart, body and mind. He met his wife (who died in 1949) at a dance, married her in 1903 in a ballroom, and the couple went dancing 5 or 6 times a week for years. Nowadays he has 15 dancing partners. His only regret is that the large ballrooms are not open more than 4 evenings a week. Says the tireless enthusiast, "In between times I just dance in the joints."

SEASON'S GREETINGS FROM

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room. She and her assistants also teach in the suburban Y's. As a gratis service, she has been teaching girls at the House of the Good Shepherd, a corrective school. She has been delighted with the results and recently presented the girls in a program for parents and friends . . . The Bonath Twins are prospering, with 2 studios in Chicago Heights, and one each in Harvey and Homewood. In those towns they also teach in both private and public schools.

The Nov. 3 meeting of the Chicago Nat'l Assn. of Dance Masters was heavily attended, especially the ballroom sessions.

Ballroom subjects at the Dance Educators of Amer. regional meeting Nov. 9 & 10 in St. Louis ranged from Bill De Formato's "Tiny Tots Personality Ballroom" to the most sophisticated adult material. The accommodating faculty filled requests for "Stroll," "Go Down," "New Chicken" and "New Bop." Assembled teachers agreed that it is essential to reach musicians and recording co. officials with their recommendations. Without their help teachers cannot put across any new rhythm or dance. June Daqqaq (believe the spelling, or not), of the Dance Dept. of So. Ill. U. at Carbondale, finds that some of her college ballroom students had never previously danced.

Al Weil, instructor and mgr. of the Crystal Ballroom in St. Louis, teaches in the ballroom, in the schools, and in the Adult Ed. Program of St. Louis U. Al Battale, his asst., won the $1,000 1st prize in Fox Trot at St. Louis' Casa Loma Ballroom.

Wally Phillips' "Teen Club" show daily on Chicago's WGN-TV has a night club setting for the dancers. He has Cha-Cha instruction and a daily competition, with prizes. He has augmented his program by reporting sports and high school events and by presenting high school leaders in activities other than dancing. *Louise Ege*

BALLROOM DICTIONARY SERIES

We are not adding definitions of certain terms (like "Twinkle," "Canter," etc.) to the "Advanced Terminology" series we have been presenting here, because those terms were dealt with so recently—in the Suggested Ballroom Examination of the Nat'l Council of Dance Teacher Organizations (DANCE Magazine, June & July '57). Unless readers have suggestions for terms they wish defined, or which they have found useful and wish to pass on to others, we will conclude the Ballroom Dictionary next month with a list of standard dances and their musical signatures.

PRODUCTION NOTES ON "SAYONARA"

(Continued from page 15)

Japanese chorus girls will never be the same after working with Le Roy Prinz, who was required to teach an even dozen routines to the Japanese dancers. Prinz's knowledge of the Japanese language consisted of four words—"Ichi, Ni, San," and "Chi," which in English means "one, two, three," "four." Before his chores were completed he learned to say "thank you" in Japanese, which he used frequently to thank the girls for their tireless cooperation, and they repeated it to Prinz, with bows and smiles, after each rehearsal. When rehearsals started, a Japanese interpreter was assigned to work with Prinz, but his interpretation of the language and the dance fell short of choreographer Prinz's ideas. The girls and Prinz finally settled on a system of their own. He'd show them what he wanted, patiently push and pull them into position, then indicate where they were expected to be on the counts of "Ichi, Ni, San," and "Chi." He developed a sort of sign language, too, such as waving his hand over his head, which they knew meant "from the top," or "let's start from the l ginning again."

The choreographer had only ten days to create the numbers, have the costumes designed and made, assemble the girls and complete rehearsals. The film company had the use of the theatre for only four days, but when Director Josh Logan was ready to start camera work, Prinz and his Japanese dancers were ready, too.

"This was accomplished by dividing the girls into two groups and rehearsing in alternate shifts around the clock," the dance director recalls. "While one group rehearsed, the other slept. To facilitate the operation, the girls set up housekeeping in the rehearsal hall. They brought their own "hibachis" on which they cooked their meals and which provided a measure of heat. They met the rigid schedule without any loss of cheerfulness.

Prinz discovered that there were certain American chorus steps they could not master at all. The girls were all of an approximate standard size and none were over five feet two inches. Prinz contends that their diminutive figures would stack up with those of any group of American beauties, but their legs were too short for them to gracefully manage some of the basic kicks and twirls we know.

"The East and West have met in the world of the dance," says Prinz. "Our dances have swept Japan, as can be seen in almost any Japanese city of size—and the inherently graceful steppers there are good for any eyes." *Roy Clark*

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REVIEWS

(Continued from page 26)

And she is on her way to finding a language of her own—an intense, subjective one that should be very stirring when she learns how to make her dance speak for itself. At present she tends to hamper it with pretentious props *(Les Liens)* or leaden content *(Dictator's Downfall)*.

As a performer, Miss Charrat is a rare mixture of the Dionysian and the Apollonian. In her pas de deux to the Grieg Piano Concert, she sailed fearlessly into Juan Giuliano's arms or allowed her body to curve around his in plunging spirals. And yet the primary impulse was not acrobatic but passionate — and always stunningly in control.

We shuddered when we noted that Miss Charrat was to perform *The Dying Swan*, but she made it uniquely her own, with an interesting sinuous use of the arms and the weaving of a single singing legato in the bourrées.

Miss Charrat's company is a further extension of her artistic idealism. In their opening *Domino* (a rather patchy pure-dance work by John Taras) the dancers had a delightfully impersonal ease, which indicated that they had been properly motivated toward the revelation of dance values, rather than personal ones.

Miss Charrat's rather gauche *Arlequin* was given wings by the performing, both playful and tempestuous, of Josette Clavier, Leon de Pian, and Heino Hallhuber. And even the melodramatics of *Dictator's Downfall* were mitigated by the earnest attitude of the dancers.

The honor of sharing the program's classic pas de deux (choreographed by Victor Gsovsky) was conferred upon Hélène Trailine and Juan Giuliano. Miss Trailine has warmth and aplomb. But a penchant for fussy mannerisms robs her of serenity. Mr. Giuliano, who bore a heavy dancing burden throughout the program, balances a sturdy, straightforward partnering style with boyish freedom in the solo passages. His tendency toward tightness in the upper body should dissipate with further training.

The program was accompanied by a miniature orchestra conducted by François Jaroschy, who made it sound remarkably agreeable for so small an aggregation.

The World of Cilli Wang
Phoenix Theatre
October 14, 1957

Cilli Wang is not a comedienne. Cilli Wang is not a satirist. Cilli Wang is Viennese.

And that implies a special state of beatitude. It means that she can select

solemn themes and feather them with shy humor. And it means that she can be sentimental and get away with it.

Essentially, Miss Wang uses music, dance, mime, and a galaxy of ingenious props to create little sketches. She dresses as a male ballet dancer and suavely partners a life-sized ballerina mannequin *(Pas de Deux Classique)*. The result is more than a mechanical tour de force. It is a gentle satire on the male as self-effacing "porteur." She becomes two tiny creatures, an Oriental and an Occidental *(World Tournament 19?-)* with their arms outstretched to support a huge globe between them. They tussle back and forth, finally losing the globe in the intensity of their personal struggle.

She is two midget acrobats, one teetering on top of the other. She becomes an owl chick tap dancing gaily on a tree branch. Standing hidden in a huge flower pot *(Children of Flora)*, she grows leaves and branches and flowers, only to have them fade and die, with a petal or two timidly dropping from the blossoms.

Although most of her sketches depended upon imaginative ways of transforming or concealing her body (and it was always tantalizing to figure out how she was doing it), some of them, notably *Citizen's Working Day* and *Musical Neighbors*, used simple mime, and they often achieved a Chaplinesque quality in their delineation of the bumbling "little man." We were especially amused by her solemn office worker playing a spirited Viennese waltz on his typewriter. If only we could find a machine like that! But then, Cilli Wang is from Vienna.

Seven New Dances by Paul Taylor
92nd Street "Y"
October 20, 1957

Watching Paul Taylor's Seven New Dances, we were reminded of a review of Françoise Sagan's latest novel. The reviewer, Frances Keene, maintained that the book reflected the hopelessness of the post-war generation. And she went on to say, " . . . it might be that the scurrying and the noisy bustle which seem inseparable from wordly success truly disgusts these writers and that they have moved into the wings the better to observe and record the senseless pattern of the dance from which they have withdrawn."

This could be said of Paul Taylor. His concert was a withdrawal—an excursion into non-dance — an effort to find the "still point" in his approach to movement. The effort was courageous and sincere.

But it contained a misapprehension.

(Continued on page 84)

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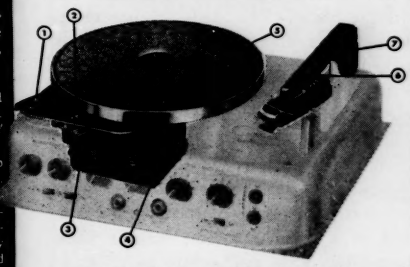

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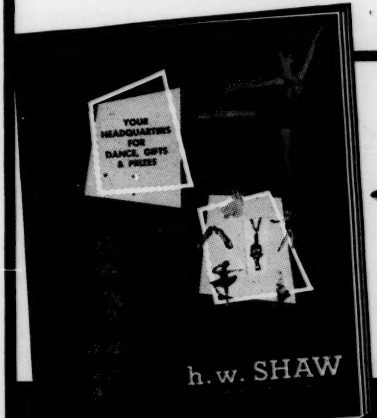

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(Continued from page 83)

For stillness can be realized only if it is contrasted with movement. Silence can be felt only if it is related to sound—not sporadic sound, not random movement, but planned sound, designed movement.

Mr. Taylor achieved his goal most fully in *Events II*, a duet for Donya Feuer and Cynthia Stone. The girls in breeze-rippled summer dresses stood still, then sat or bent over or lifted their arms softly to the distance sound of rushing water or the stronger sound of silence. Also effective was *Events I* in which Toby Armour sat pensively downstage, slowly changed her position to lie down, then sat alertly listening to a moaning like wind in a revolving door. In the background two girls ran swiftly by.

But Mr. Taylor's quest became excessively nihilistic in *Duet* and in *Epic*. *Duet* found Mr. Taylor standing still and Toby Glanternick sitting still. And that was all, except for an occasional piano-plunk by David Tudor following a non-score by John Cage (who composed some of the accompaniments). In *Epic*, Mr. Taylor made a slow, deliberate progress across stage while the voice of a telephone operator droned the time, second by second.

Even when the movement vocabulary was reduced to zero, Mr. Taylor and his assisting dancers seemed subtly alive and concentrated. But there still remains the question, "Does nothing lead to something?" Time and Mr. Taylor will tell.

Ballet Russe de Monte Carlo
Brooklyn Academy of Music
October 25, 1957

It is always an event when the Ballet Russe de Monte Carlo premieres a new work, for it does not do so very often. Such an event was Nina Novak's *Variations Classiques* (Brahms) presented on the opening program of the new season.

Unlike most neophyte choreographers confronted with Romantic music, Miss Novak kept her approach essentially modest and brisk. She did not languish along the musical line.

The ballet's twelve variations were clear in dance material and pleasingly symmetrical to the eye. The rhythmic base tended at times to be rigid, and the work lacked a positive climax. But for a first attempt, it was laudable. And it offered challenging phrases to the two male soloists, Alan Howard and Kenneth Gillespie. Mr. Howard's dancing seemed especially strong and free on this occasion.

We never cease to wonder at the resourcefulness of dancers. The musical support offered by the small orchestra under Ivan Boutnikoff was timid and erratic. But the dancers remained undaunted throughout the program.

New to the company this year are George Zoritch and Tania Grantzeva. Miss Grantzeva's vivacious Russian style and her air of authority offered an apt contrast to the more transparent styles of some of the younger dancers. Mr. Zoritch has acquired some unfortunate dancing faults during his stay with the Marquis de Cuevas Company. We found his Mazurka in *Les Sylphides* uncertain in balance and his Baron in *Gaité Parisienne* a bit unyielding.

It is rumored that the Ballet Russe de Monte Carlo is casting about for a guest Prima Ballerina. This is a case of the grass being greener. For right in their own ranks they have Irina Borowska. On this program she ranged easily from the athletic youthfulness of *Sombreros* to the soaring serenity of the *Sylphides* Mazurka. And we have no doubt that she would bring a special glow to the status — and the responsibility—of Prima Ballerina.

Nina Novak, the company's leading dancer, performed unevenly. In her own

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work, she displayed strength and firm balance. But her dancing was understandably tense. In *Gaité Parisienne* she was more easy, but her characterization of the Glove Seller lacked piquancy.

New to us in the role of the Peruvian was Deni Lamont, who has captured the body quality of Massine and the mischievousness of Danielian, and yet made a portrayal totally his own. Mr. Lamont's dancing in *Sombreros* was also a quicksilver delight.

Indeed, the Ballet Russe de Monte Carlo has bright jewels in its dancers. How they would shine in a quality setting.

Daniel Nagrin; Geoffrey Holder & Co.
William Hug Dance Co.
92nd Street "Y"
October 27, 1957

It was heartening to attend this opening program of the new series inaugurated by the Dance Center of the 92nd Street "Y". The theatre was full to standing room, and the same enthusiasm radiated from the stage.

Daniel Nagrin opened the program with three of his familiar solos, *Strange Hero, Spanish Dance,* and *Indeterminate Figure.* Perhaps because we haven't seen it for a while, *Spanish Dance* seemed especially vivid, with a sharp, free articulation between torso and arms and an unvarnished naturalism in the dancing style.

Mr. Nagrin can sometimes resort to slickness. But on this occasion he seemed to be reaching for a new economy of movement, new clarity in rhythmic emphasis. It was exhilarating to watch.

Geoffrey Holder is one of those magicians who can put two clashing shades of red together and make a stunning costume —who can look at ballet with half-opened eyes and approximate its style. His *Dance for Three* combined both elements. Its soupçon of choreography was performed with delicate beauty, especially by Carmen de Lavallade.

Mr. Holder also presented his more familiar *Banda,* a Haitian death-ritual. Unlike so many primitively-inspired dances, *Banda* has a carefully developed pictorial quality, and its drama is ensnaring.

It is eternally gratifying to see young dancers who look young, and young dancers who are given passages within their emotional and physical ken. Both of these elements colored William Hug's works, along with rare kinesthetic humor.

In his charming *Opening Dance,* Mr. Hug used the simple device of having the dancers count and make the little rhyth-

(Continued on page 86)

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(Continued from page 85)

mic vocal sounds that performers use in studio rehearsal. And from these came an endless chain of dancer-foolishness— rapping on high stools, perching on them, the boys carrying the girls in quirky positions —all done with easy energy and with an overtone of sweet seriousness.

In *Rhythm Ritual* the dancers again made their own rhythm, this time by slapping their thighs or pattering their hands up and down their arms. Again the effect was completely natural.

Moods, an attempt at choreographic abstraction, was a bit less spontaneous. *Conversations* and *Regulations* seemed just as fresh as the first time we saw them.

Mr. Hug, who is himself an appealingly modest performer, recruited a company from among his fellow-students at Juilliard. Their total quality might be defined as lovable.

Dancers of Bali
ANTA Theatre
Oct. 24-Nov. 2, 1957

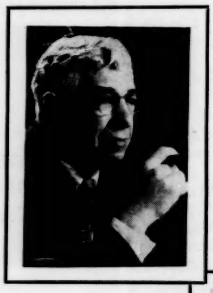
The Balinese have again spread their golden wings over the American stage. It was a different company from the one of five years ago — a different gamelan — different soloists, but with the same sensuousness and the same delicate mischief.

The Balinese always leave us feeling for a time that the Western theatre is distressingly flat-handed and temporal. Where is the flickering delicacy, the inner patina of the Balinese? And where is there the marvel of a gamelan, with its sounds of love and laughter and terror in endless rhythmic play?

This one, the Tebanan Palace Gamelan conducted by I Wajan Begeg, seemed especially aware of the dramatic element in the dances. It sharply signalled special entrances. And in works like the *Classical Legong,* its sounds reminded us of an ancient definition of poetry, that it was "made out of a handful of air."

Although he did not spend much time on the stage, the evening's major performer was Mario, an elderly man, but young as a flower. Unlike most celebrated teachers, for that is his position in Bali, Mario has performing magnetism. In *Igel Terompong* he knelt behind a row of gongs. But he did not merely play them. With two sticks that resembled cigarettes in long holders, he hovered above them, and sound floated out. The movements of his body and head were fleeting and flirtatious — and yet serenely dignified.

Mario also appeared briefly in a cock



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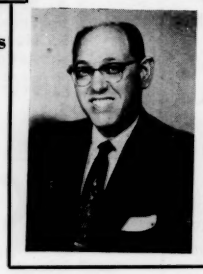

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Merry Xmas To All Our Friends.

fight episode with his most celebrated pupil, I Gusti Ngurah Raka, and here his approach was more sharp and more sturdy.

I Gusti Ngurah Raka is a fine, strong dancer. His entrance and slow procession downstage in *Tumulilingan* had amazing balance. And he projected convincing sadness at the end, when he, as a bumblebee, was forsaken by his butterfly lady-love.

His *Kebiar*, the celebrated sitting dance created by Mario, also had dramatic concentration. But for us, I Gusti Ngurah Raka lacked a certain element of personal magnetism.

Mario was also responsible for the choreography of a new dance, *Burung Kelik*, in which nine-year-old Ketut Witi impersonated a wren flirting with four butterflies. It is amazing how much the Balinese can achieve with such simple, almost naive, material. And perhaps that is the secret of their dance-art. It does not try to be literature.

Luminously, four girls descended the temple staircase (designed by Richard Harrison Senie). They spread out, making endless little side steps, as though their feet were sewing a seam of tiny stitches all over the stage. And Ketut Witi entered, a red-and-gold elf with incredibly precise balance, an innocent open stare, and soft little arms.

Ketut Witi's principal facet seems to be a lyric one, for in the *Classical Legong*, her portrayal of the Bird of Ill Omen lacked somewhat in drama — the drama that Ni Gusti Raka brought to the role in the original Balinese company.

But more exciting was this company's version of the *Ketjak* or Monkey Dance. Led by three simian clowns (Lingga, Dibia, Sejara), the orchestra members, their upper bodies bared, sat in a close circle and snarled and bounced and grunted in unison. The small-boned intensity of their movement seemed both demonic and human — and at the same time amusing.

This thread of humor seems to run through even the most fundamental works performed by the Balinese. Their heroic drama of the conflict between good and evil *(Tjalanarang)* had extremely dramatic, even frightening, moments — as when the Kris Dancers, in a state of genuine trance, attacked the witch, Rangda. Their knife blades buckled against the witch's trance-hardened body.

But in the same work was the Barong, playful symbol of good (the Balinese don't equate solemnity with virtue), galloping about, shaking its ridiculously

(Continued on page 88)

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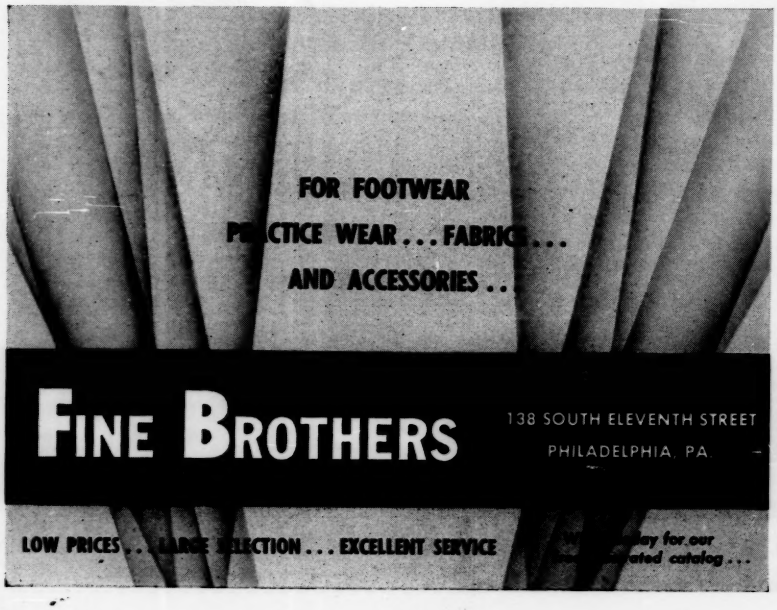
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(Continued from page 87)

small lion-head. And even Rangda had an element of humor as she and her cohorts robbed an infant's grave.

The Balinese capacity to fuse the emotions, rather than presenting them in sequence, gives their dance an unusually rich texture — so rich that it has endured longer than Western memory.

After its scheduled run, the program, under the tasteful supervision of Paul Szilard, was moved to the Cort Theatre for an added week.

Yorkia Haibi
Carnegie Recital Hall
November 2, 1957

Yorkia Haibi brought warmth and modesty to her presentation of Yemenite folk dances and songs. But the simplicity of the material—and its literalness—proved ineffectual upon the stage. It would have been more felicitous around a campfire or at a conclave of folk dance enthusiasts.

The program was given a pseudo scholarly tone by the interlude comments of Ida Jiggetts, who has done a doctoral thesis on the Yemenites. An extraneous note was added by her selling one of her books during the intermission.

Tere Amoros
Carnegie Hall
November 3, 1957

Tere Amoros, who made her American debut in this concert, is well endowed for Spanish dancing. She has proud carriage, a clearly articulated sense of rhythm, and a zest for movement. And she has obvious practical endowments, for her costumes, though conventional, were elegant.

But the indefinable element that makes a *Cordoba* the most feminine of dances, that makes a *Soleares* tower with rage and sadness—call that element maturity, livingness, experience — is the one element that cannot be consciously learned. And it is the one needed to give Miss Amoros' dancing the third dimension it now lacks.

As she glided through her *Cordoba* or lifted her arms graciously in the *Goyescas;* as she bounced lightly through the *Jota de "la Dolores"* or formed pyramids of zapateado sound, we were pleased but not moved. And we remembered the Japanese adage that an actor-dancer is not worthy of the title until he is more than fifty years old. By then, the process of living has earned it for him.

Miss Amoros was efficiently accompanied by pianist Enrique Trigo. Guitarist Mario Escudero also accompanied her and offered several solos of his own. They were nothing short of transporting.

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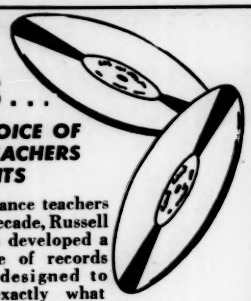

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A Dissenting Point of View:

ABOUT FOLK DANCE

BY FRED BERK

Since the end of World War II, interest in international folk dancing has grown tremendously in the U.S.—a country made up of peoples of all nationalities. An important factor has been the return of soldiers who were stationed overseas.

For many generations various ethnic groups have been meeting at their own clubs and keeping alive their cultural heritage through their songs and dances. But these activities are no longer confined to special national groups. Many places have been organized where one can learn and participate in the dances of many nations. And in a number of colleges and schools, folk dancing has become a vital part of physical education. Folk dancing is an exciting recreation and relaxation—and most helpful to many people in their social life.

A disturbing fact in this healthy activity is that many folk dance teachers insist on emphasizing the idea of everything being "authentic." Of course, a dance should be taught the way it was originally done, but participants should not be forced into movements and stylizations they cannot execute. Watching an evening of international folk dancing in which at least fifteen different nations' dances are taught, it becomes obvious that, in spite of "authentic" teaching, the dances all seem to look much alike. In order to execute a folk dance in a truly authentic way, it is hardly enough to teach the steps and formations of the dance. One also has to know a great deal more about the country and its people. A costume alone, no matter how beautiful, will not make the dance more authentic. The key that eventually leads to authenticity is the knowledge and understanding of peoples, their religion, philosophy, habits and customs—in short, their complete way of life. Many dancers have been able to absorb the subtleties and characteristic movements which give them "authenticity," but only because they have devoted many years to the study of one nation, usually living there, too.

But most people who participate in folk dance do so, as mentioned before, mainly for social and recreational reasons. They want to have a good time. If they are forced into certain "authentic" positions, they feel stilted and uncomfortable.

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When I was in Israel I watched a dance group doing their national dance, the *Hora*. Each person made slight personal variations in the steps which made the dancers look free, alive and vibrant—and yet there was complete unity in rhythm.

A while ago I prepared a Yugoslav dance sequence for a performance at the Museum of National History. The group consisted of nine professional dancers and one native of Yugoslavia. After the performance, the comments of the audience were mainly about the Yugoslav dancer—his grace, his style, and how differently he moved from the rest of us. The important fact is that we were all professional dancers and he was not. Even though he had trained us for many months in the minute details of his country's dance—and although we applied ourselves very hard to the task—all we achieved was a superficial imitation of his authentic dancing. This again shows that it is almost impossible to acquire an "authentic" flavor in dance by just imitating steps.

If people are allowed to move freely within the given dance patterns, they will have the freedom and joy which are, after all, the purpose of any and all folk dancing.

If the dancers are forced into rigid movements which they cannot execute or maintain, as for example extending one's arm straight to the side while sliding forward, or insisting that a skip must be done high, the result may well be that the dancer will feel clumsy and out of place instead of "authentic." To follow such a path is very superficial and does not contribute to actual authenticity.

Let us not forget also that a dance in the country of its origin will be danced with variations in different regions. Therefore it is only natural that a dance will undergo certain changes in any country outside of its boundaries.

The freer the participants feel, the more emotional joy they will derive from the dance. Their faces will light up, they will forget the stress and strain of everyday living, and they will "let go" completely. THIS IS AS IT SHOULD BE.

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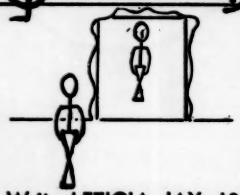

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DANCE Magazine **231 W. 58 St.** **New York 19**

"The Nutcracker"

(Continued from page 40)

clapping greets the conductor, and in a few moments the house darkens. The curtain rises on the gold palace of the Sugar Plum Fairy in the Kingdom of Sweets. She welcomes Mary and the Prince and leads them to thrones in the rear of the palace. Angels, costumed in white, flowing robes, stand in back of the thrones.

All sorts of dances follow to entertain the visitors—the Angels, Hot Chocolate, Coffee, Tea, Candy Canes, Marzipan and Dewdrop. Candy flowers, impersonated by children who emerge, dancing, from under the huge skirt of Bonbonniere, bring ripples of laughter. The dance of the red-striped Candy Canes sparks a loud murmur of "oohs" and "ahs." And finally the Sugar Plum Fairy and her Cavalier do a beauteous pas de deux.

But even the nicest of dreams must end, and now Mary and her Prince take loving leave of the Kingom of Sweets in a walnut-shell ship.

"Where they going?" inquires a tot.

"Far, far away to other fairylands," replies her mother.

The music ends with the last downstroke of the conductor's baton. The curtain falls, only to rise again on a smiling, bowing company. Prolonged, thunderous applause, handclapping and shouts. The children don't leave until the final curtain. And some must go backstage to get autographs of the revered stars.

The house empties. Standing in a corner of the lobby is a young mother holding her three-year-old in her arms, trying to pacify her. The child is having an ear-splitting, hysterical cry, her cherub face bathed in a sea of tears. "I guess," says the mother, "she's been overwhelmed. It's her first time in a theatre and she's not used to crowds." A father, graying at the temples, is holding on to the hand of his six-year-old son. "How did you like it?" he is asked. His answer, punctuated with a German accent, seems a paradox: "He vass bored, but he enjoyed it."

Children and more children emerge into 55th Street from a world of make-believe to one of stark reality on the busy and noisy sidewalks of New York. Night has fallen. Some go east, some west, and others crowd into their waiting buses. Traffic is temporarily snarled. Taxis are quickly filled. And away go all the children, each with something to talk about to their friends—and something they may never talk about, but that they won't ever forget. *THE END*

N.Y.C. CALENDAR OF EVENTS

Nov. 19-Jan 19 **New York City Ballet** City Center

Dec. 1 & 5 **Black Watch Highland Reg't** Madison Sq. Garden; 2.00, 8:30

Dec. 6 **Fred Berk Israeli Dance Co.** Cooper Union; 8:30

Dec. 8 **Bennington Coll. Dance Concert** 92nd St. YM-YWHA; 2:40

Dec. 14 **Shirley Clarke Dance Films** Mus. of City of N.Y.; 3:00

Dec. 14 **Joseph Gifford Dance Th.** 92nd St. YM-YWHA; 8:40

Dec. 15 **NY Ballet Club** Jacques d'Amboise, speaker Acad. Ballet Perfection; 3:15

Dec. 16 **Lotte Goslar Pantomime Circus** Phoenix Theatre; 8:30

Dec. 22 **Geoffrey Holder & Dance Co.** 92nd St. Y; 2:40, 8:40

Dec. 27-29 **Henry St. Playhouse Dance Co.** Henry St. Playhouse; 8:40, 8:40, 3:00, 8:40.

CHILDREN'S CALENDAR

Dec. 14,15 & 23-Jan. 1 **"The Nutcracker,"** NYC Ballet City Center

Dec. 14 **"The Surprise Box"** Little Orchestra Society Hunter Coll. Aud.; 11 am

Dec. 14 **Irene Gabriel & Dance Co.** B'klyn Phil. Youth Concert B'klyn Acad. Music; 3:00

Dec. 16 **Lotte Goslar Pantomime Circus** Phoenix Theatre; 8:30

Dec. 23 **Jewish Holiday Scenes** 92nd St. Y; 11 am, 2:40

Dec. 23-28 **Braunschweig Marionettes** Phoenix Theatre

Dec. 26-27, 30-31 **"St. George & The Dragon"** Playhouse Dance Rep'tory Co. Henry St. Playhouse; 3:00

Dec. 26-31 **Wallace' Puppets,** Village Dance & Puppet Center; 2:45

The above was a top winner at the 65th show of the Prof. Photog. Assoc. of America. Taken by Emilie Romaine of San Francisco, it is of Rachelle Reyes, formerly with the S.F. Ballet and currently captain of the West Coast Mason-Kahn Production Group, and dancer-teacher Robert Fitch, now in the U.S. Army.

SHOPPING GUIDE

	Page
Books:	
Ballet Book Shop	11
British Ballet Org.	56
Chalif Publications	11
"Cuban Dancer's Bible"	80
Dance Mart	11
Dance Notation	56
Dancer's Guide (Ballroom)	72
Gladys Hight	52
Igor Youskevitch	18
Jay Dance Notation	92
Kamin Dance Bookshop	11
Music Publishers Holding Corp.	52
Theatre Arts Books	18
N. Tsoukalas, Spanish Technique	52
M. Trovarelli—Ballet Dances	17
Classified:	80
Dance Routines:	
Atkinson	56
Ann Dansetts	53
John Clancy	80
Jimmy Hamilton	80
Danny Hoctor	72
Roye Dodge	60
Al Gilbert	11
Kathleen Kavanagh	11
Root	80
Rozanas	56
Donald Sawyer	80
Jack Stanly	24
Varady	11
Dance Footwear and Accessories:	
Advanced Theatrical	100
Anthony Costumes	87
Art Teen	81
Baum's	16
Ben & Sally	92
Capezio	2
Chatila	70
Chicago Theatrical	94
Columbia Supply	85
The Costumer	91
Danskins	71
Dazian's	7
D. C. Theatrical	90
Fine	88
Gamba	66
Herbet	90
Hinote	88
Holding	85
Kling's	82
La Mendola	67
La Ray	85
Loshin's	90
Mack's Taps	91
Maurice	86
Selva	99
Serbin	84
Star Costumers	90
Style Queen	72
Sunset	70
Trep Art	85
Fabrics:	
Algy	66
Associated	65
Baum's	16
Betty Silk	91
Fine Bros.	88
Kalmo	87
Maharam	89
Samuelson	90
Shea	85
Stage Fabrics	90
Wolff-Fording	71
Miscellaneous:	
Binders (for DANCE Mag.)	92
1958 Calendars (Dance Magazine)	62
Christmas Cards (Dance Mag.)	57
Coro Jewelry	9
Evyan Parfums	27, 66
Exposition Press	18
Flatow (photographer)	88
Zachary Freyman (photographer)	83
Glodell (Castanets)	53
Great Moments of the Dance (films)	68, 69
King (Batons)	91
Lanvin Parfums	25
Note Paper (Dance Magazine)	12
Rembrandt (Films)	70
Reprints (Dance Magazine)	81
H. W. Shaw (gifts and prizes)	83
Shop Window	91
Solomonoff (Cards)	53
Stein's Make-up	53
Tapco (taps)	90
Tesoriere (miniature slippers)	91
Ulanova (J. Arthur Rank film)	17
Records and Record Players:	
Artti	85
Califone	83
Choreo	85
Dance Records (Danny Hoctor)	72
Kimbo (Bob Kimble Routines)	91
Marlos	82
Russell	90
Shipley	86
Statler Records	92
Statler Records (H. B. Shaw)	83
Stepping Tones	67
Velmo	90
School Listings:	96
Summer Camps, & Travel:	
Jacob's Pillow	17
Eileen O'Connor	61
Perry Mansfield	17
Sita	52
Teacher's Dance Organizations:	
American Society	63
Chicago Nat'l Ass'n of D. M.	22
Dance Educators of America	23
Dance Masters of America	63
National Academy of Ballet	63
Nat'l Ass'n of Dance and Affiliated Artists	63
Texas Ass'n Teachers of Dance	22

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(Continued from page 6)

Beauty Waltz" presented by the **Ellis-DuBoulay School** had the crisp perfection of the best professional companies, and the excerpt from Grofe's "Grand Canyon Suite," choreographed by **Robert Lunnon** for the **Allegro Ballet Ensemble** proclaimed that an interesting talent is among us. **Eric Braun** choreographed "Flic-Flac," a saucy ballet to Britten music —one of the most original items. **Phyllis Sabold's** "Who Spins the Web" had provocative patterns and rhythms—and soloist **Alvin Schulman**—to make one sit up and take notice. A few numbers were stereotyped, but more were delightful, and the level of taste was high. Participating schools were: **Allegro, Adele Artinian, Charles Bockman, Eric Braun, Freda Cogswell, Marion Cole, Ellis-DuBoulay, Elizabeth Fisher, Berenice Holmes, Margot Koche, Jimmy Payne, June Rold, Phyllis Sabold, Stone-Camryn.** *Ann Barzel*

HOLLYWOOD AND LAS VEGAS

MGM: Vincente Minelli has set 2 intimate no's for the "Gigi" cast, which includes **Leslie Caron,** Louis Jourdan and Hermoine Gingold.

PARAMOUNT: "The Buccaneer" co. is still shooting the book. Musical no's will not be added until this is completed . . . **Nick Castle** choreographing the Jerry Lewis "Rock-a-Bye Baby." **Dick Humphreys** to play an important part in the pic . . . **Eartha Kitt** has finished "St. Louis Blues" and is now in Las Vegas.

20th CENTURY-FOX: Dance director **Leroy Prinz** working on final "South Pacific" musical sequence.

UNIVERSAL-INT'L: **Hermes Pan** to stage dances for James Cagney and Shirley Jones in "Never Steal Anything Small." **Frank Radcliff** assists Pan.

WARNER BROS.: **Pat Denise** doing double duty in "Marjorie Morningstar." In addition to assisting choreographer **Jack Baker,** she plays the role of Karen.

TELEVISION: "The Polka Parade," which has a large following on the Coast celebrates its 53rd show this month. Choreo-director **Aaron Gerrard** using dancers **Bob Banas, Jack Claus, Virginia Aldridge, Pat Tribble** . . . **Miriam Nelson** to choreograph a big original next spring . . . **Tony Charmoli** making big preparations for the **Ann Miller** guest appearance on the Dinah Shore Show in Dec.

AROUND L.A.: A small independent co. from the Philippine Islands slipped into town and filmed a Rock 'n' Roll musical, "Sweethearts," starring **Zaldy Zshornack, Lisa Gaye** (America's "Queen of R 'n' R") and **Shirley Gorospe** (Miss Philippines of 1956). **Al Quinn** choreographed and also appeared in the pic . . . The **Dancing Dunhills** in the new Cocoanut Grove show . . . The Palm Springs Chi Chi Club using dancers **Jimmy Slyde** and **Ellen Sutton** . . . **Meg Brown** at the Terrace Room with a new song-dance act staged by **Roy Fitzell** . . . **Elaine Dunn** was a big hit at the Mocambo, with **Earl Barton** taking the choreo credit.

Taina Elg was one of the Queens at the recent big Deb Star Ball at the Palladium. **Debra Paget** highlighted the show with her singing and dancing . . . Agent Wynn Rocamora will handle the life story of ballerina **Alicia Alonso,** which should make a great bio-pic . . . Producer Stanley Rubin actively backing campaign to win Oscar recognition for choreographers . . .

LAS VEGAS: There are nearly 200 dancers working in Vegas now, plus the newly arrived Miss Sputnik . . . "Damn Yankees" is making quite an impact at the Riviera; the theatre-restaurant is booked solid for weeks . . . **Jean Devlyn** signed to choreograph all shows at the Flamingo . . . Exotic dancer **Tere Sheehan** gets the star buildup from Monte's "Girls A-Poppin," the big show on the Strip . . . The Saharem Dancers, directed by **Sonja Shaw,** open the new Sahara show with a sensational production no., followed by **Marge and Gower Champion,** who made a triumphal re-entry into the desert . . . The talk of Las Vegas is the El Rancho Show, headlined by Eartha Kitt, in a new act staged by **Marie Bryant. Renee Molnar** backed by her dancers highlight El Rancho production no's . . . **Jeff Gyle, Michael Falcon** and **Dianna Hale** are featured in the Sands show, directed by **Bob Gilbert** . . . At the Desert Inn are **The Cordalins** (4 girls—an accordion and 3 violins) who do beautiful choreography while playing. *Roy Clark*

SO. CALIFORNIA NOTES

An impressive new dancer appeared recently at the Wilshire Ebell — **Martin Vargas.** A native of Valencia, he displayed a stage wardrobe that is a lesson in Spanish folklore. In addition to such standards as the Miller's Dance (his own choreography), he included unusual folk items like "Rapsodia Valenciana," done in a white costume suggesting the Greek evzone skirt. There was noticeable reliance on taconeo (which he controls skilfully) and more than a sprinkling of musical hall mannerisms. But Vargas knows how to handle an audience, which augurs well for his success.

At a Santa Monica Bowl perf. **Tatiana Riabouchinska** shared honors in "Les Sylphides" with **Barbara Lloyd, Ginevra Stevens** and **Victor Moreno; David Lichine** danced the headmistress in "Graduation Ball;" and **Joyce Vanderveen** was starred in "New World." Lichine pupils **Susan Borre, Diane Anthony** and **Rosalie Konrad** (Kurovsky) are on tour with Amer. Ballet Theatre . . . **Lois Ellyn** (formerly of Slavenska-Franklin Ballet) appeared with 9 of her students in a benefit perf. at Fullerton. **Glen Lollis** partnered with sensitivity. Miss Ellyn, while thoroughly competent in the classics, projects best in her own character conceptions. Best choreography was a piece for 6 girls, to Beethoven music, and the finale, "Ballet Mascarade." **Nancy Rosenfeld** proved herself an able comedienne in both.

Sachiko Lovinggood's professional experience in Japan aided her characterization of Lotus Blossom in the San Diego Community Theatre's "Teahouse of the August Moon" . . . **Keiko Saito** and **Sigeko Furuta** (pupils of **Sanjo Kanya**) provided the dance entertainment at a Long Beach lecture on Japan . . . **Phil Fox** presented his children's ethnic group at the **Ruth St. Denis Studio** . . . The Civic Light Opera's "Fanny" would have been dreary indeed without **Eugene Loring's** sprightly choreography, featuring the ingratiating **Roy Fitzell.** But one wonders why, in a play set in Marseilles, Loring chose to develop his dances from themes and motifs which are thoroughly American.

Doing his best recent choreography, **Al Ruiz** presented **Sandra Bedard** in the dance lead of Susan in the Long Beach Singers Workshop production of "Finian's Rainbow." Other dancers: **Ruth Criddle, Alice Crews, Ann Hamilton, Jeri Lynne, Bobbie Miller, Jean Norris, Barbara Pentz, Doug Dowell, Vic Potter** and **Hank and Jim Stein.** *John Dougherty*

SAN FRANCISCO AREA NEWS

The **SF Ballet** during Dec. gives 16 performances of its full-length "Nutcracker" in 10 Calif. cities . . . **Carolyn Parks'** "Secret Garden" was repeated on the **Bay Area Ballet's** 2nd monthly program at the Marines' Memorial Theatre Nov. 3. New works were **Leona Norman's** "Balletomania," a satire on ballet classics; **Vera Norden's** pas de quatre, "Eine Kleine Liebespiel," and Miss Parks' "Sonata." Regisseur is **Guillermo del Oro.** Press comment was favorable, but somewhat noncommital.

The **Players' Guild** closed its ballet series in Oakland with a repeat of **Marc Wilde's** "Miraculous Mandarin" (improved by new costumes) and 2 new ballets: **Jack Johannes'** "Simple Symphony," in classic style, to Britten music; and Wilde's "Tientos," to the Carlos Surinach score. The perfs. were well received. The new works, while lacking the dramatic strength of 'Mandarin,' were attractive and performed with precision.

The **SF Contemporary Dancers** have taken over the Theatre Arts Colony Bldg. and announced a 5-year, $100,000 improvement plan. **J Marks'** dance-drama, "Crime and Punishment," was extended from a 4 to a 7-night run. The press found it overambitious, but reported improved technique. The group's 2nd fall program, Nov. 13-15, included "Yerma," "Puppet Show for People," and "The Chronicles of Fear."

Ruth Beckford's West Indian and African dance program at Marines' Th. drew a good-sized audience and favorable press.

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(*advertisement*)

Group also appeared in Carmel . . . **Eugenie Skarjinsky,** formerly of the Yugoslav Nat'l Ballet and Vienna Opera, has joined the faculty of the **Jan Carpenter** School in Berkeley . . . The **Hanayagi Michiya Odori Studio** of Oakland, with **Michiko Kubota** as dir., presented its 2nd annual program of Japanese dance Oct. 6 . . . Dances of the 6 countries who are new members of the UN were performed by Bay Area college students from those countries at the UN Day band concert in Golden Gate Park Oct. 20 . . . **Les Ballets Jaime Charrat** featured in the festival, Nov. 12-19, celebrating renovation of the Oakland Aud. . . . **Carmen Amaya & Co.** appear Dec. 6 & 7 at Nourse Aud.

The **Royal Ballet's** stay in SF returned **Anya Linden** to childhood scenes. She lived in Berkeley between the ages of 7 and 15, while her father, an English physicist, was stationed here. She studied ballet with **Dorothy Pring,** now director of the **Berkeley Opera Theatre Ballet.** Miss Pring recalls her as a "perfect student," and reports that it was Theodore Kosloff who Russianized "Ann" to Anya."

Clifford Gessler

DALLAS NEWS

Teachers **Helen and Gladys Kingsbury, Virginia Self** and **Maxine Owsley** attended the Indian Ballerina Festival in Tulsa Oct. 18 & 19 . . . The following have been elected as officers of the new Dallas Civic Ballet Society: **Mary Bywaters,** 1st VP; **Virginia Self,** 2nd VP; **Don Cranford,** 3rd VP; **Mrs. Henry Hawley,** Rec. Sec'y; **Toni Beck,** Corres. Sec'y; **George Frierson,** Treasurer. Professional members of the Society greeted the cast of the **Royal Ballet** when they arrived for their Nov. 4, 5, 6 engagement at State Fair Music Hall. Royal Ballet teacher **Errol Addison** gave a master lesson to students and teachers participating in the Society. A number of the students acted as supers in the perfs. here of the British co.

Mu Phi Epsilon and the Dallas Museum of Fine Arts presented the **Legat School of Ballet,** directed by **Marion Ruhe** and **Jurgen Pagels,** in a ballet program Nov. 3 Choreography was by Mr. Pagels and his asst., **Rosemary Goldamer** . . . **Nikita Talin** has been asked to stage his "Sylvia" and "Bolero" for the **Ft. Worth Ballet Arts** program Dec. 6. Ballet Russe's **Tatiana Grantzeva** and **Gene Rollins,** recently soloist at Radio City Music Hall, will be guest artists . . . **Mia Slavenska** taught at Tex. Christian U. Nov. 12, and **Charles Weidman** gave master lessons at Tex. Woman's Coll., Denton, Nov. 11 & 12.

Toni Beck

LONDON DATELINES

Marcel Marceau & Co. opened Oct. 14 for a month's season—the 1st time he has played in London for over 5 years. Previously he had been partnered only by his brilliant colleague Gilles Segal, but now he has a full co. Marceau again proved the claim that he is the most remarkable mime of his generation. In his hands, mime—midway between dance and gesture—becomes the most poetic medium, capable of an astonishing range of expression. While his solos were extremely well received, the "mimodramas" presented by the co. won less general acceptance. Although these displayed Marceau's imaginative gifts to the full, they lacked the subtlety and sharpness of focus that make his solos unique.

Inbal, the Nat'l Ballet and Dance Theatre of Israel, opened a 3-week season Oct. 21. This troupe, consisting of 18 dancers and sponsored by the America-Israel Cultural Foundation, was founded 8 years ago by **Mrs. Sara Levi-Tanai.** All the dancers come from Yemen, a Jewish community that, after being isolated in the S.W. corner of the Arabian peninsula, is being re-absorbed into the Jewish state.

These traditions provided the raw ethnic material upon which the co. is based. The repertoire seeks to combine something of the spirit of the new Israel with the old Jewish culture and religious and social ritual. Mrs. Levi-Tanai, the artistic director and choreographer, has developed a style influenced by Israeli folk dance and the American modern dance. It is not without significance that **Anna Sokolow** is thanked in the program "for great help and encouragement." As pure spectacle, the traditional items, notably "The Yemenite Wedding," impressed. The dancing, although well disciplined, proved less rewarding than the actual production, and it was a pity that this small co. had to appear in a vast theatre.

A concert of Soviet artists at Royal Festival Hall provided a major surprise and disappointment rolled into one. It was a mixed bill (singers, jugglers and the like). Dance-wise it looked less interesting than usual. Then, without any preliminary notice whatever, the loudspeaker announced the unexpected appearance of **Irina Tikhomirnova,** one of Russia's top prima ballerinas. With no rehearsal, because her plane had been delayed by fog, Tikhomirnova (who had not come to England with the Bolshoi last year) danced "The Dying Swan." After making as many allowances as possible for the circumstances, this was not a particularly notable London debut, as the solo did not seem to be suited to her style.

The Judy Garland Show opened Oct. 21 and featured some of the most slickly performed dance routines seen in London for some time. The 10 American boys supporting Garland **(Bert May, Maurisse Duree, Jimmy Brooks, Lance Avant, Burnell Dietsch, Ernie Preston, Jerry Stabler, Bill Lundy, Ricki Riccardi, Ronnie Martinsen)** put most English efforts in the musical field completely to shame.

The **Ballet Rambert** returned Nov. 11 from a triumphant tour of Communist China . . . An exhibit of ballet books, organized by **Ivor Guest,** was opened in London Nov. 7 by **Beryl Grey** . . . The Covent Garden opera season got under way Oct. 28 with a new production of "Aida," including a quietly laughable dance "sequence" by La Scala choreographer **Margarita Wallmann.** Principal dancers were **Gillian Lynne** and **Alexis Rassine.**

Clive Barnes

NEWS FROM GERMANY

The 2nd part of the Berlin Festival saw 3 different co's on the scene . . . Though performing under extremely difficult conditions at the new Congress Hall, the **Ballet-Theatre de Paris de Maurice Bejart** scored the biggest success of all. Bejart's 2 works in a lighter vein—"Chapeaux," set to music by Copland, and a new "Pulcinella"—were strongly criticized as dull, uninventive and unhumorous. But as a creator of "ballets noirs," like "Symphonie pour un homme seul," "Sonate a trois," "L'Etranger" and "Le Teck," Bejart established himself for Berliners immediately in the top rank of choreographers.

A few nights later we witnessed a terrible disaster: a new premiere by **Tatjana Gsovsky's Dance Theatre-Berlin** (or the Berlin Ballet, as it is known here). This showed the co. in such lamentable form that the press proposed quick steps to prevent Tatjana Gsovsky from further exploiting the city's name on forthcoming tours of West Germany and abroad. The 2 main items of the incredibly poor program were a modern Cain and Abel ballet, called "Chapter IV," and "La dame aux camelias."

Then came **Jose Limon & Co.** from the USA. Alas, this was not an unqualified success either. Of the ballets on the 3 different programs shown here, only "The Moor's Pavane" won unrestricted acclaim. All others were only partially successful, though "The Traitor," "Concerto Grosso," "Emperor Jones" and "There Is a Time" must be reckoned among the more important modern dance creations of recent times. "La Malinche" had a so-so reception, and for none of **Doris Humphrey's** works was there any special enthusiasm. Nonetheless, Berliners discussed quite seriously the pros and cons of their American guests, and they all agreed on the fine quality of the actual dancing.

Horst Koegler

NEWS FROM FRANCE

Oct. 30 marked the Paris Opera's gala premiere of **Serge Lifar's** "Chemin de lumiere." The rather unoriginal book by Antoine Golea adhered to the classic tradition of allegory. The music by Georges Auric did not equal his score for "Phedre." But the ballet had an excellent decor and elegant costumes by Cassandre. Lifar's choreography, more rich in small variations than in ensembles, had some very

interesting moments. Notable were the male pas de deux, the madness variation, and the entrees for the young girl and the buffoon. And the casting was felicitous. In the episodic role of Sensual Love, **Claude Bessy** brought ease and authority to a very acrobatic role. **Claire Motte** revealed an appealing artistic temperament in the role of Madness. **Peter Van Dijk,** constantly on stage, combines expressivity and a sense of style unusual in our day, **Josette Amiel,** eclipsed by her brilliant partners, was somewhat leaden as the Young Girl.

A new folk group, the **Czechoslovakian Ballet,** which recently appeared in the Moscow Youth Festival, arrived in Paris on Oct. 29. The co. makes profitable use of the formulae perfected by its Russian, Hungarian and Roumanian predecessors.

Two new works concluded the season of **Les Ballets 57 de Paris.** They were **John Taras'** "Les Griffes" and **Milko Sparembleк's** "Quatuor," an original work danced by **Veronika Mlakar, Judith Dornys, Vassili Sulitch,** and Sparemblek.

On Oct. 24, Jeunesses Musicales de France enthusiastically welcomed **Yvette Chauvire.** Before performing, she very simply described her beginnings and her training. She presented her own choreography of the Debussy "Arabesque," and then dazzlingly performed the **Gsovsky** "Pas Classique" with **Youly Algaroff.**

The African Ballet of **Keita Fodeba** and the **NY Negro Ballet** are scheduled for late Nov. seasons . . . On Nov. 7 **Olga Preobrajenska,** who at the age of 80 continues to teach in Paris, was honored at the Maison de Chemie . . . Rumor now has it that the Bolshoi Ballet and the Paris Opera Ballet will give exchange performances next summer.

Marie-Françoise Christout

NEWS FROM DENMARK

This year the Danes have been seeing ballet both at the Royal Theatre and at its smaller annex around the corner (but connected backstage and underground). September was devoted to works from the ballet's regular repertoire, but the week of Oct. 12-18 saw the premieres of 3 new one-act ballets, none with complete critical success.

Niels Bjorn Larsen (who celebrated his 25th jubilee on Oct. 19 with a performance of Dr. Coppelius) joined with his wife, Elvi Henriksen (a well-known pianist) to present "Vision—the Story of a Mother." Music was by Benjamin Britten. It was the most disappointing of the new works, for it lacked a vital dramatic dance form. If it was held together in performance, that was due to the excellent miming of **Mona Vangsaa** as the Mother.

Dr. Krogsgaard did the book for "Fever," and **Frank Schaufuss** choreographed the work to a specially commissioned score by Ole Schmidt. It did not measure up to the originality of the synopsis, which concerned the eruption of a fever—with Red Corpuscles and White at first in balanced harmony, then the sudden multiplying of Whites, the unstopped arrival of Bacteria, the dance of Fever, the dance of Death, and the final beneficent arrival of Penicillin to return everything to normal.

After 2 seasons with the London Festival Ballet, **Flemming Flindt** returns to the Royal Danish Ballet in Jan. with the title of Solo Dancer. There is a possibility that "Le Spectre de la Rose" will be restored to the repertoire as a vehicle for him.

Harald Lander's much-awaited guest return to the Royal Theatre has been postponed because of his full schedule (including the color film of his ballet, "Etudes") until next Oct.

Sven Sorgenfrey—Jan Wahl

NEWS FROM LATIN AMERICA

PERU: **Alicia Alonso** and **Igor Youskevitch** arrived in Lima to star in the season of the **Asociacion de Artistas Aficionados,** which began Oct. 29 with "Swan Lake," "Creacion," "Francesca da Rimini" and "Giselle" . . . **Kaye Mackinnon's Peruvian Ballet** performed at the Teatro Municipal Her ballet, "Sukanka," was very well received. *Julio Estremadoyro*

CUBA: **Janine Charrat** and her group are due to perform here twice in Dec. **Margot Fonteyn** and **Michael Somes** will dance in Cuba for the 1st time in Jan. Their program, with local dancers, will include "Swan Lake" Act II.

Hermann Wilhelm

ARGENTINA: On UN Day there was a gala perf. by the Colon Co. of "Aurora's Wedding," "Polovstian Dances" and the premiere of ballet master **Zvereff's** "Capricho Italiano."

CHILE: A 15-day season by the **National Ballet** began with an all-Jooss evening marking the 25th anniversary of "The Green Table." *Hans Ehrmann-Ewart*

NEWS FROM SPAIN AND PORTUGAL

MADRID: The **Grand Ballet du Marquis de Cevvas** did not come off at all well in its 2-week engagement here. This is the 1st time the co. has not been well received by Madrid critics and public. The situation was not helped by a newspaper interview in which the Marquis gave a lecture on aristocracy to the Spaniards and on democracy to the Americans! . . . Madrid has now seen the new co. of **Pilar Lopez,** recently in London and Paris. There is nothing new in the repertoire. While Pilar Lopez remains first-rate, the girls are just average. Among the boys, **Alberto Portillo** is an outstanding classicist; **Antonio Gades** is a promising Flamenco expert, and **Eduardo Serrano,** a typical product of the Andalusian caves, can become a celebrated dancer if he can harness his enormous energy. Major attraction of the co., however, was the guest appearance of **Alicia Markova** in 2 solos on the 2nd part of the program. She had not previously appeared in Madrid—and she triumphed. Pilar Lopez, sans Markova, is now in Barcelona . . . **Antonio & Co.** will make 2 films in Madrid in Dec. . . . **Roberto Iglesias** is touring the provinces before leaving for the USA.

LISBON: The ballet season opened with a bang with an engagement by **Les Ballets 1957 de Paris.** They appeared in the same repertoire they presented last month in Paris, plus "Le Cercle," a short dramatic work. 2 perfs. in Lisbon and 1 in Oporto were SRO . . . The **Bailados Verde Gaio,** back from their tour of Switzerland, are rehearsing for the opera season.

Luigi Gario

NEWS FROM AUSTRALIA

The Elizabethan Trust Co., now touring Australia, has a group of 10 dancers. In "The Bartered Bride," where dance should come into its own, they had several opportunities but were seen to advantage only in their opening scene. Under the name of the **Elizabethan Opera Ballet Co.,** the dancers gave 2 ballets at matinee perfs. Of the 3, the most interesting was **Valrene Tweedie's** "Wakooka." It was a step in the right direction, with its idea of using an outback station (ranch) life locale. The use of ballet technique for such a theme was ill-advised, but there were moments of charm in the passages between the Station Owner's Daughter and a visiting engineer. **Eleonore Treiber's** choreography for "Ballet Academy" was a literal transplanting to the stage of ballet class exercises and rehearsals. The 3rd ballet, **Laurel Martyn's** "Sigrid," had lovely interweaving designs that clearly marked it as the work of craftsmanlike experience. But it seemed distant, cool and somewhat over-long. Miss Treiber, the co's director, is an American. Valrene Tweedie, who toured with Ballet Russe and other co's for 12 years in the US, Canada and So. America, is an Australian who has been teaching for a year in Sydney, where she has now settled permanently.

"The Pajama Game" is having a deservedly successful run throughout the Australian capital cities. It marks a new era in commercial theatre here. **Betty Pounder,** who staged the dances, was sent to NYC to study the B'way original.

A modern dance recital was presented in Sydney by **Vija Vetra.** She has a keen sensitivity to music and a lovely use of hands and arms. These, unfortunately, do not make up for other deficiencies. Her suite of Dances of India seemed pale compared to those given here recently by **Shivaram** and **Ibetombi.**

The **Borovansky Ballet** returns Nov. 12 to Sydney, with **Peggy Sager, Kathleen Gorham, Elaine Fifield, Robert Pomie, Kenneth Melville** and **Vassili Trunoff** as stars. *Beth Dean*

Thank You...

As the curtain comes down on another year, we at Selva would like to take a moment to humbly say thanks for the faith and confidence you have placed in us during the past year — and to extend our very best wishes for the Holiday Season.

In the year to come, we shall continue to exert every effort to merit your continued trust.

James Selva

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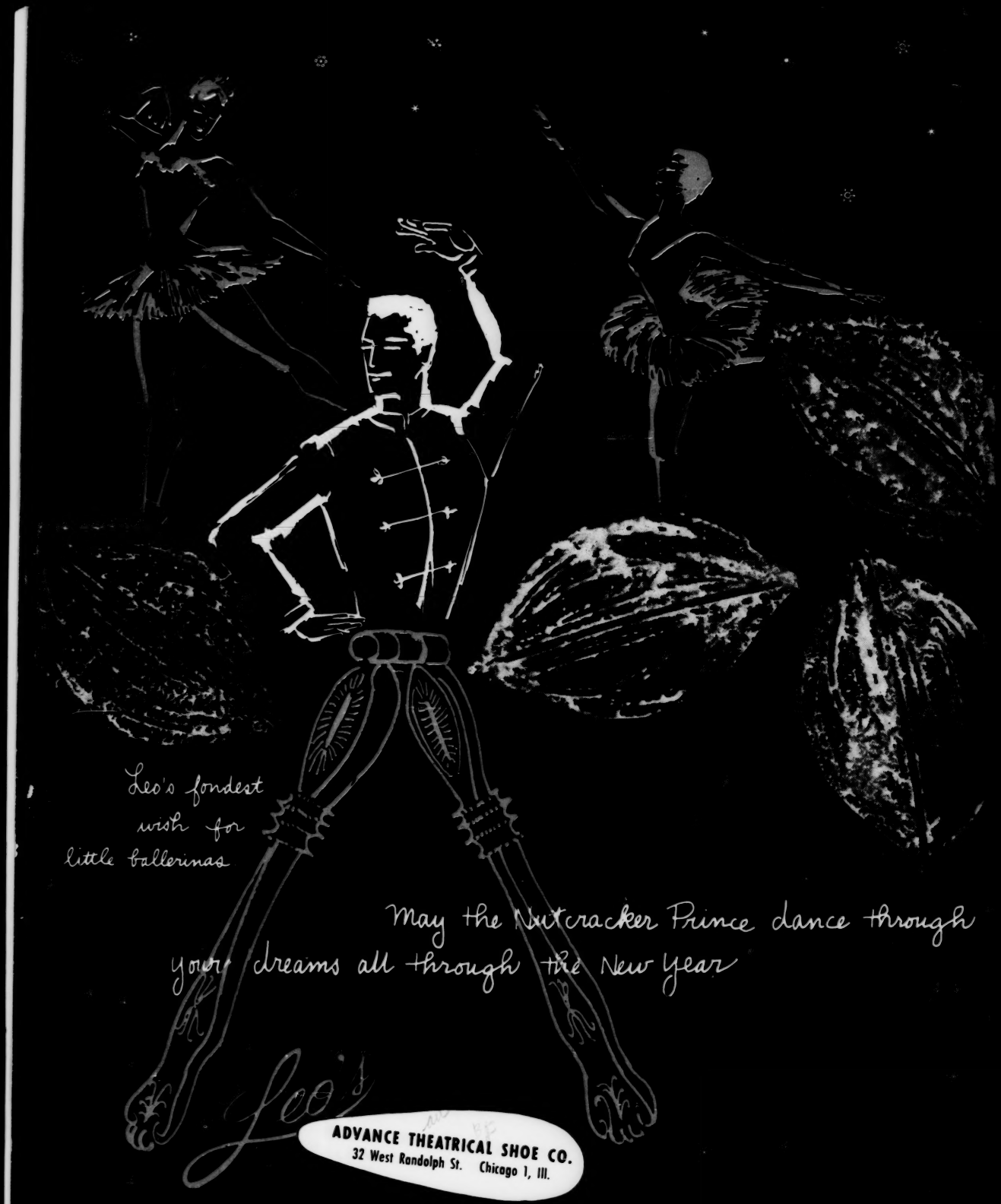

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